The NEW YORK
# CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

APRIL 24, 1918 PRICE TEN CENTS

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# LENNIE

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B. F. KEITH'S COLONIAL THEATRE

LAST WEEK ON No. 6

Opening Orpheum Theatre, Minneapolis, Minn., May 5

DIRECTION—GENE HUGHES-JO PAIGE SMITH

The NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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# V.M.P.A. ASKS FOR MUSIC LICENSES

### OVER 250 THEATRES AFFECTED

The Vaudeville Managers' Protective Association applied to the American Society of Composers, Authors and Publishers for performing licenses for its members, this week. The action taken by the V. M. P. A. means that all of the theatres embraced in the association, estimated to be some two hundred and fifty in number, will hereafter pay a stipulated fee for the privilege of having performed therein any of the copyrighted music published by members of the American Society of Composers, Authors and Publishers.

The houses affected include all of the theatres booked through the United Booking Offices, the Western Vaudeville Managers' Association, the Loew Circuit, the Wm. Fox Circuit, the B. S. Moss houses and all of the affiliated theatres of the above mentioned circuits, as well as many independent theatres, the proprietors of which could hold membership in the V. M. P. A.

The American Society of Composers, Authors and Publishers was formed several years ago, its object being the collection of a performing rights fee from theatres, cafes, restaurants, picture houses and other places of amusement, in which copyrighted music was performed for profit. The past year has been one of the most successful in the history of the organization.

Notwithstanding the fact that almost since the inception of the society, it has been constantly forced to appeal to the courts for aid in securing its rights under the law, a process entailing much expensive litigation, it has increased its contracts steadily, since it was organized.

Nathan Burkan, attorney for the Society, estimated recently that the organization has earned over $90,000 for its members during the past twelve months. In view of the V. M. P. A.'s application for licenses for its members, with the big yearly fees that will accrue to the society as a result, the prospects for increasing the revenues of the organization to more than double the foregoing amount during the coming year are exceedingly bright.

The French organization, which the American society was patterned after, before the war collected for its members considerably over $3,000,000 in a single year. The right to collect a performing rights fee from all places of amusement, where copyrighted music is performed for a profit, was given to the copyright owners by the legislation, which authors, composers and publishers fought so valiantly for, several years ago.

Hotels, restaurants and cabarets took out licenses nearly two years ago and the decision of the theatrical managers to ally themselves with the society means an enormous increase in its revenue.

Members of the Composers' Society were greatly elated over the news that the vaudeville theatre men had applied for licenses, and predict that within the next three or four years that the three million dollar collection which the French society made, will be dwarfed into insignificance.

### CINCINNATI COPS ACTIVE

CINCINNATI, O., April 19.—Walter Brower and his wife and Earl Cavanaugh and his wife (both at Keith's this week), are the latest victims of Cincinnati's overzealous traffic policemen. The couples were on their way to their hotels from a restaurant late last night when a policeman demanded that Brower not hold his wife's arm as they walked along. The officer became offensive and Brower filed complaint. Many visiting performers have run afoul of the "jay-walking" laws here and the too vigorous police have hailed them into court.

### QUAKE CAUSES THEATRE PANICS

LOS ANGELES, Cal., April 21.—A general earthquake shock, felt throughout Southern California about 3:30 o'clock this afternoon, caused panic in numerous local theatres and picture houses, and one woman was seriously injured, as she stepped from the side entrance of a theatre, by being struck by a fire escape which was lowered from above. Hemet and San Jacinto sustained property damage to the extent of a half million dollars. Reports from other nearby towns announce much loss to property and probably loss of life.

### LICENSE BUREAU DEFERS ACTION

It was stated at the License Bureau this week that action on the recent decision of the Appellate Division of the Supreme Court, with respect to the licensing of motion picture agents, will be deferred until May 1. All licenses expire on that date. It is expected that many of the motion picture agents now posing as managers, representatives, etc., will be forced to take out licenses.

### WINCHELL SMITH IN HOSPITAL

HARTFORD, Conn., April 22.—Winchell Smith, the playwright-manager, is at the Charter Oak Hospital, this city, suffering from an affection of the right eye. The affected optic has shown improvement since Mr. Smith's admittance here, and it is confidently expected that the patient will be able to leave the hospital in two or three weeks completely cured.

### ACTRESS SUES JOHN CORT

Helen Francis has started a legal action against John Cort. Miss Francis alleges in her complaint that the theatrical manager owes her $75 for services rendered in the "Mother Carey's Chickens" Company, during the season of 1917. The case will be tried in the Municipal Court.

### GERMANS MOBBED AT THEATRE

Gustave Fisher and Louis Schaefer were mobbed at a Liberty Loan rally that was held at the Liberty Theatre at Stapleton, S. I. They were arrested by the police after they had given vent to pro-German sympathies in an attempt to break up the meeting.

### BONITA ENJOINS HEARN

SAN FRANCISCO, April 20.—Bonita, who recently was divorced from Lew Hearn, had an injunction issued here restraining Lew Hearn from withdrawing money deposited in New York banks in the name of their joint account.

### JOHN BUTLER ENLISTS

John Butler retired from the cast of the "Yes or No" this week to join the 27th Division of the United States Regulars.

# ACTORS KEEN TO GO OVER THERE

### 100 BIG STARS RESPOND

The theatrical profession to a man (and woman) has given its answer to General Pershing's call for volunteers from the theatre ranks to entertain the boys who are giving their all for democracy "over there." That answer is, "We are at your service. Command us."

As a climax to what perhaps was the most remarkable and enthusiastic meeting of the profession ever held, more than two-thirds of the audience—representatives of the legitimate, burlesque, vaudeville and concert stage—arose when George M. Cohan, who presided at a get-together meeting in the Palace Theatre yesterday (Tuesday) morning, asked for volunteers and declared their willingness to go overseas and give of their time and talents to Uncle Sam's soldiers.

Prior to this, Cohan had read a list containing the names of those who, in advance, had said they would go. Some of the names were those of John Drew, Walter Jones, Louise Dresser, John Charles Thomas, and Francis Starr, Joseph Cawthorne, Otis Skinner, Billie Burke, Donald Brian, Edith Wynn Matthison, Jane Cowl, Sophie Tucker, Amelia Bingham, Margaret Mayo, Frank Craven, Grant Mitchell, James T. Powers and Willie Collier.

The meeting was marked by several spirited addresses. The speakers were George M. Cohan, E. F. Albee, E. H. Sothern, Winthrop Ames, Mrs. August Belmont, Miss Rachael Crothers, Sergeant Arthur Guy Empey, Secretary McLean, of the Y. M. C. A. entertaining department, Willard Mack, and others.

Henry Chesterfield, secretary of the N. V. A., declared that out of a membership of 14,000, 9,600 personally had volunteered their services for overseas work.

In rapid succession, until the voices became a hubbub, representatives of the Stage Women's War Relief, the Actors' Equity Association, the Friars, the Lambs and numerous other organizations tendered the services of their entire organizations to the committee.

Mr. Albee declared that when telegrams and offers by letter begin to pour in from members of the profession throughout the country, he is confident that it will be found that 95 per cent of the profession will stand ready to go, regardless of personal sacrifices and hardships.

George Cohan declared that not only had General Pershing endorsed the plan, but he wanted action, and wanted it quick.

"And, anything that General Pershing wants he is going to get," he declared with emphasis. A thunder of applause greeted this and other patriotic remarks of the speaker.

"Whatever we are going to do," Cohan added, "we want to do it quick, and not waste time talking."

Seventy-five per cent. of his listeners evidently took him at his word, as they demonstrated when, some little time later, they arose almost en masse when a call for volunteers was made.

### ACTORS WIN BENEFIT REFORM

Performers, both in the ranks of the legitimate and vaudeville, who have been giving their time, talent and energies in multifarious benefit entertainments in and around New York City, have at last kicked over the traces.

These actors and actresses now demand that one clearing house handle all requests for talent and all offers; in short, that the programs be made up by an authorized committee.

The show people, too, demand that they be allowed to vise the programs on which they are to appear.

With the object of effecting such a central body, President Butterworth called a meeting for last Monday afternoon of several agencies interested in the providing of entertainment for visiting soldiers and sailors, among which were the Stage Women's War Relief, the Friars, the Lambs, the Actors' Equity Association and other professional organizations. E. F. Albee, of the U. B. O., also was requested to be present and give the organization the benefit of his experience and advice.

At this meeting, which was held in the rooms of the Author's League, it was decided to constitute the Stage Women's War Relief the central body, with the power to arrange all programs for benefit performances. The War Camp Community Service will work in conjunction with the women.

All requests for professional services and compliances will be referred to and be handled through the stage women's organization and the camp community service, the latter to act as the source of demand and the former as the source of supply.

### SAY ACTOR IS DESERTER

Harry P. Strawbridge, whose occupation is given as actor and residence as Kansas City, has been classified as a "willful deserter," according to announcement made by Local Draft Board No. 115, and his case has been turned over to the investigating bureau.

### BROADWAY IS LIGHT AGAIN

Fuel Administrator Garfield has suspended the lightless night order till next September 1, and once more Broadway will become the Great White Way. The order does not go into effect till tomorrow night, but when Broadway heard the glad tidings last Monday night it thought the order was for that date and switched on the lights.

### WILL SPEAK AT MORRIS DINNER

Ex-Ambassador James W. Gerard, Police Commissioner Enright, Harry Lauder and Rennold Wolf will be the prominent speakers at the dinner which the Friars will give to William Morris next Sunday night at the Monastery.

### 39TH ST. TO BE HODGE THEATRE

The Shuberts announce that the name of the Thirty-ninth Street Theatre will be changed next season to the Hodge Theatre and William Hodge, who is now appearing there in "A Cure for Curables," will play the house next season in a new play.

### "APRIL" AND CARTER CLOSE

"April," at the Punch and Judy, and Carter, the magician, at the Belmont, closed last Saturday night without making any preliminary announcement. The attractions to follow at these houses have not been announced.

# GERMANS WITH CIRCUS ARE WATCHED

### HAD TO GET PERMIT TO LEAVE

Thirty German performers and other Teutonic attaches of the Barnum & Bailey circus were thrown into a panic last week when they learned that each one of them would be required to file a $1,000 bond before being allowed to leave New York.

Hasty consultations were held between the affected actors and the circus management, with the result that the legal department of the aggregation was appealed to.

Counsel for the "greatest show on earth" repaired posthaste to the office of United States Marshal Thomas D. McCarthy, in the Federal building in Park Row, and a way out of the predicament was sought.

The marshal told his petitioners that he was merely carrying out the orders of the Department of Justice at Washington, and that modification of the instructions, if it was to be had at all, would have to be obtained at the National Capitol.

John M. Kelly, of counsel for the shows, forthwith jumped on to Washington, where, it was reported Monday, the matter was being threshed out. In the meantime, representatives of the circus importuned Marshal McCarthy to issue a temporary permit which would allow the affected performers to appear in Brooklyn in time for the opening performance Monday afternoon. This permission was finally granted.

The permit granted the Teutons, who are classed by the United States authorities as alien enemies, is for one week—the duration of the circus' stay in Brooklyn, where it is appearing this week—at the expiration of which they will have to report to United States Marshal James M. Power, of the Eastern District of New York, in which Brooklyn is situated, before they can leave Brooklyn.

It is the intention of the Federal Government representatives to require a bond of $1,000 for each of the German subjects. The matter is now pending in Washington, whither Lawyer Kelly hurried to effect an arrangement whereby permission would be granted the men to fill the show's engagements throughout the country during the season just entered upon.

When it was realized that German artists and workmen connected with the show would violate the letter, if not the spirit, of the Government's prohibited zone edict in various parts of the country, agents of the Department of Justice took the matter up with the United States Marshal for the Southern District of New York, with the result that the management of the circus was informed that, if it wished to transport its German attaches from town to town over the country, it would have to furnish bonds to insure their good behavior and respect of Government restrictions. It was for the purpose of obtaining a definite interpretation of the order that the management dispatched its legal representative to Washington.

Realizing that action could not be had before the time for the circus to begin its engagement in Brooklyn Monday, representatives of the shows conferred Saturday night with Marshal McCarthy, with the view of obtaining a temporary permit which would allow its German actors and workmen to be in Brooklyn for the opening show.

The Germans were listed by the Marshal's office and a copy of this list was sent to Marshal Powers in Brooklyn. The latter will keep the men under surveillance during the Brooklyn engagement, or until the matter is disposed of by the Department of Justice in Washington.

## "THREE FACES EAST" PRESENTED

ATLANTIC CITY, N. J., April 22.—"Three Faces East," the new Cohan and Harris Secret Service play, made its first bid for favor with the public tonight at the Apollo Theatre with a cast that was flawless. It succeeded in holding a big audience interested to the point of intensity right to the very moment of its denouement, which comes in the last few minutes of the piece, in the nature of a surprise, though not as complete as expected. The author, Anthony Paul Kelly, has hitherto confined himself to moving picture scenarios. This, his first attempt at spoken drama, bears every earmark of his early training. Mr. Kelly has violated every principle of the law of dramatic technic, but this violation has achieved something so distinctly novel that it was quite fascinating. The play is extremely well acted, upholding the reputation of the Cohan and Harris firm for canny judgment in the choice of a cast. At times it was so obviously theatrical, though, that the audience laughed at the wrong moment. This was due chiefly to an overaccentuation of the situation and the use of exaggerated lines. Its action moves with a curiously measured, but inexorable force, mounting steadily until the final climax, when it breaks like a wave that has hit a bulkhead before reaching its final goal. The "punch" was there, but, somehow or other, its full force was not felt. There is this to say, from the technical viewpoint, about "Three Faces East": Its interest depends entirely upon the mystification of the audience, only that the mystification is removed when the surprise is sprung and its interest ceases. It may be that when the story of "Three Faces East" has become known generally, this very surprise element may be its undoing, but it is so well acted and so absorbing in its intricacy of plot that it may receive the same measure of popularity as "On Trail" received. Its story is entirely colored, but is fundamentally logical and plausible. In the cast were Joseph Felman, Violet Heming, J. Albert Hall, Otto Neimeyer, Charles Harbury, Frank Westerton, Emmet Corrigan, Kenneth Hill, Marion Tray, Helen Stanton, May Seaton, Stanley Jessup, Frank Sheldon, David L. Leonard and William Jeffery.

## ATLANTIC CITY CABARET DOOMED

ATLANTIC CITY, April 22.—At last Thursday's meeting of the City Commission, an ordinance, effective July 1 next, and which will sound the death knell of cabarets, was passed with but one dissenting vote. The dissenter argued that the ordinance, as it stands, is inadequate, as it bans cabarets and permits dancing in places where liquor is sold. Renewal of liquor licenses will come up simultaneously with the passing of the cabaret.

The passing of the bill ends a bitter fight that had been waged against it. On one side was aligned the ecclesiastical contingent and on the other was ranged the cabaret owners and a goodly proportion of the citizenry who favored a continuance of the cabarets.

Atlantic City now takes its place with Chicago and other cities that have tabooed this form of amusement.

## DARE DEVILS TAKE GARDEN

On May 6 the "World's First Congress of Dare Devils" will move into Madison Square Garden for a one-week's stay, under the direction of the Dare Devil Amusement Company, of which D. D. Schreyer is general manager.

An unusual step in the presentation of the show will be taken in the manner of presentation as but one act will be shown at a time. Each one is billed as a thriller with Dare Devil Schreyer as the feature. Among those who have been engaged for this week ar Nervo, Mary Lockton and Charles Bigney, high divers; Kuba Krutchfield, Babcock and many similar thrillers.

## GLENDENNING A MARINE

Ernest Glendenning, one of the most popular juveniles on the legitimate stage, enlisted in the United States Marine Corps, this week. He is 34 years of age. Glendenning will leave for Quantico, the Marine Corps training camp during the latter part of the week.

# ONE NIGHTERS ORGANIZE TO CURB EVILS

### SAY BOOK'G OFFICES ARE AT ODDS

The Central Managers' Association of one, two and three-night-stand theatre managers in Pennsylvania and New Jersey, declared at its second meeting, held in Paul Scott's office in the Knickerbocker Theatre building last week, that it was not inimical to any theatrical interests or booking offices.

"We know that the latter are at issue and, for that reason, we do not want to accept any member who will not be perfectly neutral," President W. D. Fitzgerald, of Allentown, Pa., declared.

Continuing, he said, "We are going to try to remedy many of the evils in the way of recalcitrant stage hands and the unjust impositions that are being placed upon us.

"We propose to inform each member fully in regard to attractions that are profitable and unprofitable in various parts of the country. By a system of interchangeable information forms, each member will be posted as to the character of all traveling attractions, i. e., whether they are good, bad or indifferent. No business can be successfully conducted by isolation. A knowledge of what is going on throughout the country must necessarily give new ideas that cannot help but be of direct benefit to members of the C. M. A. "The object of the association is to create among its members a feeling of brotherhood and bring them into closer contact with one another. It shall seek to promote a healthy interchange of thought and of ideas."

John D. Mishler, of Altoona, a member of the executive board, said:

"The theatrical business has deteriorated to such an extent that it is high time to make an effort to redeem it; to put it on a plane where it rightfully belongs."

It was further declared that the object of the association was to do away with the evils practiced by some producing managers, to bring about the death of the fly-by-night and to encourage co-operation for the betterment of the night-stand business in general.

Important towns represented include Allentown, Altoona, Trenton, Johnstown, Harrisburg, Reading, York, Lancaster, Easton, Scranton, Plainfield, Perth Amboy, Newburg, Watertown, Cumberland, Lebanon, Utica, Norfolk and Wilmington.

Plans were formulated by which all of these towns will have a line in what an attraction has to offer in the way of equipment, number of people carried, etc.

The officers of the association are W. D. Fitzgerald, Allentown, president; Phil Levy, Reading, vice-president; Nathan Appell, York, secretary; Charles Yecker, Lancaster, treasurer. The executive board is composed of John D. Mishler, Altoona; Montgomery Moses, Trenton, and Eugene Koenecke, of New York.

The membership includes Montgomery Moses, Trent Theatre, Trenton, N. J.; W. D. Fitzgerald, Lyric Theatre, Allentown, Pa.; Phil Levy, Rajah Theatre, Reading, Pa.; George D. Spang, Academy of Music, Lebanon, Pa.; C. A. Yecker, Fulton Opera House, Lancaster, Pa.; Wilmer & Vincent Theatre Co., 33 West 42d St., New York City; G. H. Kline, Coatsville & Pottstown, Pa.; F. G. Nixon Nirdlinger, Forest Theatre, Philadelphia, Pa.; J. J. Quirk, G. A. R. Opera House, Shamokin, Pa.; I. C. Mishler, Mishler Theatre, Altoona, Pa.; Scherer & Kelly, Cambria Theatre, Johnstown, Pa.; Nate Kauffman, Chestnut St. Opera House, Sunbury, Pa.; Frank Whitbeck, Poli Theatre, Scranton, Pa.; Louis Allemann, Playhouse, Wilmington, Del.; Fred Taylor, Academy of Music, Newburg, N. Y.; Morris Davis, Criterion Theatre, Bridgeton, N. J.; Lee Norton, Majestic Theatre, Williamsport, Pa.; Guy Burlingame, Opera House, Columbia, Pa.

## WEBER & FIELDS SHOW OPENS

PHILADELPHIA, Pa., April 22.—Weber and Fields opened their re-union show "Back Again" at the Chestnut Street Opera House tonight to a well-filled house. To old-timers it was a real home-coming, but according to modern musical comedy standards the fun-making efforts of Lew and Joe will undoubtedly seem a trifle far-fetched.

The first scene is laid in a New England village of today with village fireman and constable much in evidence. Weber and Fields are respectively a delicatessen storekeeper and a shoemaker, and they are about to be expelled from the village. One is suspected of selling liquor illicitly, the other being a gambler in some vague lottery.

Songs and dances intervene, and there arrives a drummer with candy which is in reality condensed drinks. The entire village proceeds to go on a jazz jag, really quite an amusing episode, the clouds gather, and via the dream route we are transported to the White House grounds in Washington 1861, the chorus making a fetching picture in their quaint costumes of that period.

From this point the piece goes along rather quietly. Some splendid dancing is contributed by the Dolly sisters, who are the female stars of the show, and some equally lively stepping is offered by the chorus.

The show on the whole is rather old-fashioned and the spirit of travesty is entirely absent, and there is hardly a modern allusion.

Louis A. Hirsh's music is jingly and bright, and contains all of the elements necessary to make it universally popular. The score contains several numbers, which look like real song hits.

Outside of the two stars and the Dolly sisters the cast contains no particularly well-known names, though those who follow the theatre carefully will recognize a few familiar faces.

## THEATRE FOLKS CAUGHT IN RAID

Fifteen chorus girls and as many actors were garnered in early Sunday morning in the third of the raids designed to purge New York City of its undesirable all-night tenderloin habitues. The women were found in various dives and chop suey joints scattered along a radius extending from Forty-second street on the south to Harlem on the north. The men were taken from barrooms, cigar stores, billiard and pool "parlors," one-arm lunch caves and divers other rendezvous of the city's underworld.

After completing their task of cleaning up Harlem and the Central Park district, Assistant District Attorney James E. Smith and his aides swooped down upon the white way. As one of the raiding parties headed for a chop suey joint in the Long-acre district, on which they have had their eyes, a young woman, accompanied by a young man, beat a hasty retreat from the place.

When the Assistant District Attorney arrived at the station, he found the woman in tears. Upon being questioned, she said that she was Hattie Lorraine and that she lived at 250 West Fifty-fourth street. Her companion gave his name as Ellsworth Striker and said that he was a theatrical booking agent, with offices in the Putnam Building. Both were subpoenaed for examination before District Attorney Swann.

## ROCK-WHITE TOUR SHORTENED

Owing to a change in the plans of Elliott, Comstock & Gest that firm will present William Rock and Francis White in their new musical play in June instead of next September and as a consequence the tour of Rock and White, with Jack Gardner and jazz band will only continue for four weeks. The new White-Rock show will open at the La Salle Theatre, Chicago.

## "FOLLIES OF 1917" ENDS SEASON

MONTREAL, Can., April 20.—Ziegfeld's "Follies of 1917" closed tonight a season of forty-eight weeks and the members of the company will return at once to New York.

# THEATRES GET 7 MILLION IN LOAN DRIVE

## RIVERSIDE LEADS WITH $950,000

The Theatrical Allied Interests have accounted for more than $7,000,000 in the "drive" which the profession is making in the Third Liberty Loan campaign.

With less than two weeks of the "drive" to go, the theatrical interests, including the committee of which E. F. Albee is chairman; the Stage Women's War Relief, through the medium of its miniature "Liberty" theatre at the Public Library; the legitimate and vaudeville playhouses and individual actors and actresses, are redoubling their efforts to pile up a total that will go down in the history of the present loan as a monument to the efforts of the people of the world of make believe.

The palm for the best showing among the theatres last week went to Keith's Palace Theatre, which snatched the honor from the Riverside, which held first place the week before. The stage women's "Liberty" Theatre was a close second.

A big boost was given the movement Saturday when Hippodrome performers and attaches, with elephants, camels and horses used in "Cheer Up!" paraded Fifth Avenue and Broadway in annual exhibition, headed by the United States Marines.

The motion picture fraternity, headed by Adolph Zukor and Marcus Loew, also has done yeoman work in the big drive.

Impetus was given the drive at a mass meeting of moving picture directors and actors at the Playhouse Sunday afternoon. Among the speakers were E. H. Sothern, Julia Arthur, Alla Nazimova, Rita Jolivet, Anita Stewart, Maurice Tourneur, Arthur Guy Empey, William A. Brady, Alma Hanlon and others. Among those present were many stars of filmdom and the legitimate stage.

Subscriptions announced were: Elsie Ferguson, $25,000; Famous Players-Lasky studio, California, $230,200; Thomas H. Ince studio, $167,000; George Kleine, $5,000; the Rothacker Film studio employees, $5,000.

It would be difficult to mention any branch of the profession, or any member of the several branches, that have not put their shoulder to the wheel. The theatrical and allied interests have done probably more than any other single agency to make the campaign a success.

What the theatres of New York City have done so far is shown below:

| | |
|---|---|
| Proctor's Fifth Avenue | $41,250 |
| Proctor's Twenty-third Street | 4,650 |
| Keith's Riverside | 950,000 |
| Liberty | 104,700 |
| Moss Circuit | 90,050 |
| Harris | 10,050 |
| Greenpoint | 5,150 |
| Keith's Palace | 218,250 |
| Harlem Opera House | 37,700 |
| Keith's Colonial | 24,650 |
| Keith's Bushwick | 15,200 |
| Lyceum | 129,600 |
| Keith's Royal | 23,700 |
| Fox Circuit | 81,800 |
| Keith's Alhambra | 3,800 |
| 44th Street Theatre | 2,000 |
| Casino | 19,950 |
| Broadhurst | 6,200 |
| Criterion | 1,100 |
| Playhouse | 14,000 |
| Forty-eighth Street | 15,050 |
| Republic | 11,700 |
| Green Room | 5,150 |
| Montauk | 150 |
| Cort | 13,050 |
| New Amsterdam | 450 |
| Plymouth | 650 |
| Booth | 1,200 |
| Park | 56,000 |
| Comedy | 31,550 |
| Sundries | 60,950 |
| Previously reported | 5,616,750 |
| Total | $7,593,950 |

### LIBERTY VAUDE SHOW CHANGED

The roster of the Liberty Vaudeville Company which started over the camp circuit a couple of weeks ago, and which is booked by Billy Sullivan of the U. B. O. offices, has been changed to suit the conditions encountered by the traveling organization. The show now consists of the following acts: Hill and Sylvany, Maud Muller, Bennett Sisters, John G. Sparks and Company, Crossman's Entertainers, Keene and Williams and Billy Bouncer's Circus. It is planned to keep this show intact for the entire camp season. The show is routed to play the following camps: May 20, Camp Funston, Fort Riley, Kansas; May 27, Camp Dodge, DesMoines, Iowa; June 3, Camp Grant, Rockford, Ill.; June 10, Camp Custer, Battle Creek, Mich.; June 18, Camp Taylor, Louisville, Ky.; June 25, Camp Sherman, Chillicothe, Ohio; July 2, Camp Dix, Wrightstown, N. J.; July 8, Camp Merritt, Tenafly, N. J.; July 15, Camp Upton, Long Island (return date); July 23, Camp Devens, Ayre, Mass.

### STILL HEADS MANAGERS' ASSN.

HARTFORD, Conn., April 22.—Manager W. D. Ascough, of the Palace Theatre, was re-elected president of the Connecticut Theatre Managers' Association at the biennial meeting held yesterday afternoon in the Palace Theatre. A. C. Morrison, manager of the Majestic and Princess Theatres, was re-elected vice-president and general manager, and Harry C. Parsons was re-elected secretary and treasurer. A new office was created, that of publicity manager, and W. F. Stevenson was elected to fill the office. The executive committee consists of William True, secretary; P. S. McMahon and Mr. Hendricks, both of New Britain; and Charles Fineberg of this city. The members voted to subscribe for one $100 Liberty Bond each. There are 114 members in the state. The next biennial meeting will be held March 4, 1920, in Bridgeport.

### OUST BREMER FOR DISLOYALTY

Charged with disloyalty to the United States, Alexander Bremer, president of the Musical Mutual Protective Union, has been impeached and expelled from office. Bremer is alleged to have declared that he hoped Germany would win the war and also that he would "like to see the English army beaten."

The Musicians' Union lost no time in taking action. Vice-president Samuel Finkelstein has been made acting president.

Bremer denies uttering the remarks attributed to him and declares that he is the victim of a frame-up.

### GERMAN MUSICIANS HELD

TOLEDO, O., April 22.—Henry Weisgraber, Hugarian orchestra leader; Otto Fechner, German violinist and Alfred Buhrens, German flute player, employed by a local motion picture theatre, were last week placed under bonds of $1,500 each for the duration of the war for refusing to play the "Star Spangled Banner." Instead, they played ragtime. They also refused to recognize the United States flag.

After giving bonds as ordered by the Department of Justice, the musicians were released with the warning that any repetition of the offense would result in their immediate internment.

### ACTORS DIE ON BATTLEFIELD

Among the latest members of the theatrical profession who have given their all and made the supreme sacrifice for their country "over there" are:

Leslie Faber, who originated the role of Brent in "The Man Who Stayed at Home," now at the Forty-eighth Street Theatre, when the play was known as "The White Feather," who is reported as missing on the western front.

Corporal Max L. Loop, of Company K, 125th Infantry, 32d Division, formerly stationed at Camp Merritt, N. J., reported as killed in action.

### CHARLESTON THEATRE SOLD

CHARLESTON, W. Va., April 22.—The Burlew Theatre, Charleston's leading playhouse, has been sold to O. J. Morrison and associates.

# RATS ORDERED TO PRODUCE BOOKS

## JUSTICE GUY ISSUES EDICT

Supreme Court Justice Guy issued an order last Thursday calling upon the White Rats Actors' Union to deliver to Lewis Schuldenfrei, the levy list, the membership rolls and all other books and records of the organization. Mr. Schuldenfrei is the referee in the investigation now being conducted with respect to the management of the White Rats during the Mountford regime.

The order was given to Alvin T. Sapinski, counsel for Goldie Pemberton, the complainant in the present investigation. Mr. Sapinski will endeavor to serve the order on Attorney Myers, counsel for the White Rats before the date of the next session of the investigators, which is set for this Friday.

The investigation has been greatly hampered owing to the absence of the records in question. The Supreme Court order, it is expected, will have the effect of producing the missing books of the organization. In the event that the order is ignored, there is little question but that summary legal action will be taken.

At a recent meeting of the investigators, the missing books and records were said to be in Waterbury, Conn., the home town of James W. Fitzpatrick, president of the W. R. A. U.

The referee, however, has informed Harry Mountford, that he is personally responsible for the White Rats' books, as he was the Secretary-Treasurer of the organization. It was Mountford's duty, according to Referee Schuldenfrei to guard the records.

### WAR HITS CIRCUS MAN

CINCINNATI, O., April 20.—The war has hit the Sparks' World-Famous Shows, which are preparing to start their spring offensive by leaving the winter quarters at Carthage, near here. Fritz Brunner, German animal trainer for the Sparks' Shows will not go on the tour. He was not permitted to travel by the government. George Sparks took Brunner to Marshal Devanney for a permit to engage in permanent occupation here. When Sparks said that a new baby camel had just arrived and needed Brunner's care, the Marshal rushed through a local permit.

### PLAY GIVEN IN FORREST HOME

PHILADELPHIA, Pa., April 22.—The Theatre Workshop of New York presented "The Good Men Do," by Hubert Osborne, as its contribution to the Shakespeare birthday celebration at the Edwin Forrest Home, in Holmesburg, this afternoon. The cast included Mrs. Thomas A. Wise, Grace Fisher, Louise Randolph, Victoria Montgomery, Grace Griswold, Arthur Fox, William Whitney and H. C. Sheppard.

### PARIS HAS CELLAR THEATRES

PARIS, France, April 18.—The air raids on Paris have brought about the building of underground theatres here, and two such theatres are ready for opening. One of them, the Abri (Shelter) is situated under a six-story building and is officially declared to be a safe retreat from bombardment. The other will be opened on the premises of the former cabaret called "Caveau de la Revolution," near the Palais Royal. The Palais Royal Theatre will transfer its performances to this new location.

### ACTOR'S FUND BENEFIT POSTPONED

BOSTON, April 22.—The Actor's Fund Benefit which was to have been held at the Colonial Theatre this Thursday, has been postponed to the 30th to enable some of the actors who are engaged in the Liberty Loan drive to be present.

### "THE SQUAB FARM" CLOSING

"The Squab Farm" will close next Saturday night and will then go to Chicago.

### STARS TO BOOST RED CROSS DRIVE

Twelve of America's leading stage celebrities will form an all-star cast which will make a three weeks' tour of the United States, beginning May 13, in "Out There," by J. Hartley Manners, in behalf of the Red Cross $100,000,000 drive.

Each actor and actress will bear his or her own expense and the government has placed a special train at the disposal of the company. Every dollar taken in at the box offices will go to the Red Cross. The scale of prices will range from $2 to $10 and programs will cost $1 per copy. Burr McIntosh will travel with the company and will auction autographed programs. It is expected that the tour will net $1,000,000.

Four performances will be given in New York—one in Brooklyn and three in Manhattan. The itinerary includes Washington, Baltimore, Philadelphia, Hartford, Boston, Springfield, Buffalo, Pittsburgh, Chicago, St. Louis, Indianapolis, Detroit and Cincinnati.

Those who will make up the cast are George M. Cohan, George Arliss, H. B. Warner, Chauncey Olcott, James K. Hackett, James T. Powers, George McFarlane, Mrs. Fiske, Laurette Taylor, Grace George, Viola Allen and Arnold Daly. Mrs. Fiske will read an appeal to be written by President Wilson.

### GYMNASTS HURT AT HIPP

Axel Mirano, of the Mirano Bros., who have been doing a sensational trapeze act at the New York Hippodrome for some time, was seriously injured during his performance at that house last Thursday night, and Henry Casey, a property boy of the theatre, was so badly hurt that at first it was thought he would not recover. The accident was caused by the breaking of steel arm on which the Miranos were whirled around at a dizzy rate of speed. When the arm broke Alex Mirano was dashed to the stage and struck Casey. Mirano's partner was also hurled to the stage and knocked unconscious. He was only slightly injured, and was taken to his home, the other two were taken to Bellevue Hospital, where Casey, who suffered a severe fracture of the skull, was operated upon. As we go to press the hospital reports that the patients are doing much better than was expected and that while they are not out of danger, there is every indication of recovery. Willie Evans and Albert Froom, in a comedy act, have replaced the Mirano Bros. on the Hippodrome bill.

### ACTORS SAIL FOR SOUTH

Orders from Washington commandeering all available sailing vessels have seriously interfered with engagements that vaudeville artists have contracted for South American appearances.

Richard Pitrot, booking agent for South American tours, has arranged for the sailing of fifty-two artists on the steamer Vohlbun, which was to have left New York, April 6, but the vessel was turned over to the government by the Lamport-Holt line a few days before sailing. Mr. Pitrot has arranged for their sailing on the steamer Vassari, which is scheduled to leave May 15.

Among the artists he has booked are included Marion Dawks, Mme. Lubowska and her troupe of sixteen, Will and Enid Bland and other big acts. Business in South America is assuming large proportions and actors are anxious to take advantage of the prosperity now prevalent in the South American countries.

### PRO-GERMAN EJECTED

UNION HILL, N. J., April 22.—Miss Frieda Bruckner was held on a charge of disorderly conduct for having expressed herself against the allied cause while a Liberty Loan canvass was going on at the Lincoln Theatre last night.

### PANTAGES EMPLOYEES HELP LOAN

SAN FRANCISCO, April 22.—After a short address delivered by J. J. Claxton, personal representative for Alexander Pantages, the employees of Pantages Theatre subscribed $3,000 to the Liberty Loan issue.

# MANY NEW SUMMER SHOWS PLANNED FOR B'WAY HOUSES

## Managers Making Big Preparations to Entertain Thousands of Soldiers, Sailors and Civilians Who Will Visit Metropolis This Summer

On the assumption that New York City will this Summer entertain thousands of soldiers and sailors and their friends and families, and that the coming heated term also will witness a great influx of civilian visitors to the metropolis, producers have in preparation several musical plays designed for Summer runs, while all of those already running are due to continue.

In addition to this, several of the heavier productions, i. e., dramas, comedy-dramas and farces are destined to run into June, July and August, according to the present plans of the producers.

Among the musical pieces which are scheduled to have their premieres during the coming early months are the following:

"Sometime," which will be produced by Arthur Hammerstein. The book and lyrics are by Rida Johnson Young, and the music is by Rudolph Friml. The company, as yet not chosen, will number sixty people.

"Nic Nacs," to be produced by Sam Shannon. Book, lyrics and music by Jack Norworth. Rehearsals will start June 1st.

"It Pays to Flirt," which will be produced by the Shuberts, adapted from the comedy-drama, "He Said and She Believed," by Francis Norstrum. The piece has been made over, with the addition of music. It is scheduled to open in New Haven, Conn., this week, whence it will go to Washington for a run and then will come into New York, within the next two or three weeks. It was determined at one time to re-name the piece "Quack! Quack!" but "It Pays to Flirt" finally was decided upon.

"The Melting of Molly," a new Shubert musical production, books and lyrics by Dorothy Donnelly. The play is founded on Maria Thompson Davies's book. The cast includes Florence Nash, who is making her return to musical comedy, Gloria Goodwin, Helen Tracy, Nellie Fillmore, Alan Edwards, Richard Beebee, Charles Dickson and George Trimble.

Henry W. Savage is at work on a new vehicle, a musical piece, which will star Mitzi Hajos. The production as yet is unnamed.

Of the musical plays already running on Broadway, the following are expected to continue during the Summer months:

"Going Up!" at the Cohan and Harris Theatre.

"The Rainbow Girl," the Klaw and Erlanger show, at the New Amsterdam. The piece will have to make way for Ziegfeld's new "Follies," which is scheduled for a New York premiere early in June. "The Rainbow Girl" will be installed in another K. & E. house.

"Fancy Free," with Clifton Crawford and Marilynn Miller, at the Astor.

"Maytime," at the Broadhurst.

"Flo-Flo," at the Cort.

"Oh! Lady! Lady!" at the Princess.

Al Jolson, in "Sinbad," will hold forth at the Winter Garden during the coming Summer season.

"Jack O' Lantern," with Fred Stone, could continue at the Globe all Summer, were it not for the fact that Stone is under contract to go West in June to make a picture for the Famous Players. An effort was made to get the film people to postpone the taking of the picture but, inasmuch as the rest of the cast had been engaged for a June filming, negotiations were futile.

"The Kiss Burglar," a musical show; Weber and Fields "Back Again," A. H. Woods' "See You Later," "Keep Smiling," "Rock-a-Bye Baby" and "Yours Truly" will be seen on Broadway before the Summer season wanes.

"See You Later," by Guy Bolton and P. G. Wodehouse, from Paul Potter's farce, "The Girl from Rector's," with music by Joseph Szule, had its premiere in Baltimore April 14th. The production marked Woods' return to the musical comedy producing field, in which he has done practically nothing since "Madame Sherry." Some of those in the cast are Mabel McCane, Jack Henderson, Herbert Corthell, Jed Prouty, John Daly Murphy and Marie Flynn.

"Rock-a-Bye Baby" had its premiere in New Haven April 8th. Adele Rowland is featured. Others in the cast are Edna Hibbard, John Cumberland, Frank Moran and Edna Munsey.

"Keep Smiling," produced by Lea Herrick, Julian Alfred and A. S. Stern, had its premiere in Paterson, N. J., April 11th. The book is by Bide Dudley and the music by Fred Grant. Some of those in the cast are Dave Ferguson, Muriel Window, John Dyer, Madeline Nash, Mary Jane Woodyatt, Harvey Hume, Max Scheck, Grace Kaber, May Davis, Anna Berry, Fanny Hasbrook, Evelyn Richardson, Elsie Majella, Julia Berry, Grace Kaber, May Davis, Anna Berry, Lucille Constandt, Fanny Hasbrook, Elsie Majella, Evelyn Le Roy, Janet Cooper, Ethel Sadler, Flo Radcliffe, Joie Ray, Marie Seeman, Mathile Lawrence and Evelyn Richardson.

"Yours Truly," produced by Arthur Pearson, had its premiere in Atlantic City April 11th. The book and lyrics are by Thomas J. Gray and the music by Herbert Stothart. T. Roy Barnes and Gertrude Vanderbilt are featured. Since the initial production several changes have been made in the cast. George Banta has replaced Basil Kirkbridge and Mr. Gorci has supplanted Lawrence Beck.

### RAILWAY SETTLES ACTRESS' SUIT

In the Supreme Court of New York last week, before Judge Platzek and a jury, the New York Railways Company reached a settlement with Ida Vernon, the old-time protean artist, in her suit for damages for personal injuries against that company. Miss Vernon, who is eighty-one years of age, was playing with William Hodge in "Fixing Sister" on Oct. 24, 1916. She was returning from the play and at Broadway and Seventieth street was injured by the sudden starting of the car which threw her to the ground so as to injure her spine and head. Miss Vernon's action was for $15,000 damages and just before she was to give her testimony it was announced that the railroad company had made a substantial settlement.

### COLONIAL BACK TO PICTURES

CHICAGO, April 22.—Next Sunday the Colonial will once more become a motion picture theatre. Gerard's "My Four Years in Germany" will be presented for a run.

### LAWYER LOSES PICKFORD SUIT

Samuel Field lost his suit against Mary Pickford in the Supreme Court last week. The lawyer claimed that $5,000 was due him for legal services rendered Mary Pickford in connection with the distribution of her pictures. M. L. Malevinsky, counsel for Miss Pickford, proved that Field was counsel for the Mutual Film Company at the time and received $10,000 yearly for services and that he was not entitled to any extra compensation for advice given in this capacity. Judge Mullan ruled in his favor.

### ACTOR'S CHILDREN DIE

ST. PAUL, April 22.—Frank Phillips, of the vaudeville team of Hadler, Stein and Phillips, while filling an engagement at the Minneapolis Orpheum was notified of the death of his two children last week. One notification came on Tuesday and another followed on Thursday. Despite the suddenness of the shock he went on with his act.

### GETS $5,000 FOR ACTOR'S DEATH

In the Kings County Supreme Court last week John A. Dockery, as administrator of the estate of his brother, Clair Dockery, of the New York Hippodrome character, decided to take $5,000 and $430.52 costs from the Cranford Company, whom he charged with responsibility for his brother's death, when told by the court to either take that or have the action retried in court. Clair Dockery, who was 30, unmarried and known on the stage as Clair Doyle, lived in Brooklyn. He was employed in the Hippodrome chorus and had the habit of leaving his home promptly at 10 o'clock every morning and always walked down Hanson place to the subway.

On April 17 last, owing to some severe rains, the subway excavation at Hanson place and St. Felix street, Brooklyn, where he was passing, suddenly collapsed and he was engulfed. Despite the fact that he was seen by several to throw up his hands and disappear, it took workmen nearly two weeks to clear away the debris before his body was recovered and identified only by his clothing.

When the jury brought in the $10,000 verdict the attorneys for the defendant company asked to have it set aside, which was opposed by the attorneys for Dockery. Justice Lazansky, after thinking over the matter for a little while, then made the announcement that unless the plaintiff was willing to accept the $5,000 and costs the $10,000 verdict would be set aside and a new trial ordered.

### ARMY CATCHES BIG NEGRO ACTOR

George Bell, the giant negro in the "Chu Chin Chow" show at the Century, after a night in the police station, was taken to Governor's Island as a preliminary step to his joining some branch of the National Army. Bell, who is eight feet in height and weighs 360 pounds, fled from his Pocahontas, Va., home to escape the draft. Arriving in New York he secured an engagement in "Chu Chin Chow" and thought himself safely hidden. His hiding place, however, was discovered by Robert Wallace, a member of the local Draft Board of Pocahontas, who went to the Century Theatre one night last week to see the show. Wallace recognized the big negro, called on the police for aid and Bell's arrest followed. An officer at Governor's Island said that while Bell might not make a good soldier he would make a good coal passer.

### OBER WANTS TO GO TO GERMANY

Mme. Margarette Ober-Arndt, known in opera as Mme. Ober, who lost her position with the Metropolitan Opera Co. when the United States went to war, has made application to the Alien Enemy Bureau for a permit to return to Germany. She said it would be difficult for her to secure an engagement in this country, but in Berlin she can get immediate work. Wm. Wallace, Jr., head of the Bureau, told Mme. Ober that while he cannot give any one permission to leave this country, he will submit her case to the Washington authorities.

### LANGTRY'S OLD RESIDENCE SOLD

Lillian Langtry's former residence, 361 West Twenty-third street, lately occupied by the Pasteur Institute, was sold by the Thomas A. Scott estate to the Ancient and Mystical Order of Rosae Crucis, North America Jurisdiction.

The property, a three-story dwelling, occupies a plot 50 by 142, with an eight-foot alley to Thirty-fourth street. It was originally owned by Beach Grant and later conveyed to his daughter, Adela, who in 1893 married the Earl of Essex.

The property will be used as a club house.

### DETROIT THEATRES ROBBED

DETROIT, April 20.—The Washington Theatre, a moving picture house, was robbed of $175 last Monday by thieves who have specialized in ridding theatres of their box office receipts. This is the third robbery that has taken place within the last week, the other theatres being the Regent and Madison. As yet the thieves have eluded the police. A strict watch will be placed on the theatres hereafter, it is understood.

### ACTRESS ACCUSES BROKER

ATLANTIC CITY, N. J., April 20.—Claire Nagel, a member of the "Rock-a-Bye Baby" Company at the Apollo Theatre here, today accused S. L. Rau, a wealthy broker of New York, of assault in the local court, where he was held in $500 bail for action by the Grand Jury. Miss Nagel was also compelled to give bail to guarantee her appearance when wanted by the local authorities. In her complaint Miss Nagel said that at the close of the performance last night that she entered Rau's limousine to thank him for flowers he had sent to her and to break an engagement made earlier in the evening. She declared Rau pulled her into the car and that the driver immediately started off at top speed, Rau holding her in the seat of the car despite her screams. She told the court that when she finally managed to attract the attention of the driver he increased the speed of the car.

Miss Nagel declared her screams finally attracted the attention of a man to whom she had sold Liberty Bonds on the boardwalk, and that the driver, frightened, brought Rau's machine to a stop. She declared she did not remember what happened after that until she found herself with friends in the grill room of a beach front hotel.

### MANY ACTORS CALLED

Of twenty-six draftees to be sent to Camp Upton, April 30, as the quota of Board No. 158, twenty-five per cent. are allied with the stage.

They are: William Harold Kennedy, care Marc Levy, Putnam building; Edward W. Snyder, Jr., care the N. V. A., 1587 Broadway; Charles C. Stirk, 206 North Franklin Street, Philadelphia; Abraham J. Baron, 275 West Thirty-eighth Street, of the Henry W. Savage forces; Julius Conzatti, 229 West Thirty-eighth Street, and George B. Neale, musician and pianist, 243 West Ninety-eighth Street.

Board No. 158 announces the belated receipt of questionnaires from Frank Sabourin and Ernest Louis Pease, professionals.

In the latest batch to be sent to Camp Upton by this board there is a larger percentage of actors and those of allied interests than of any other occupation or calling.

### FITCH ESTATE APPRAISER NAMED

John J. Lyons was appointed last week by Surrogate Cohalan appraiser of the estate of Mrs. Alice Maud Fitch, mother of the late Clyde Fitch, the playwright, to discover how much of it is taxable under the inheritance laws of this State. The action of the Surrogate was based upon a petition filed by the executors of the estate who are seeking to make a distribution of the assets among all beneficiaries and wish to know and pay whatever taxes are due to the State. Mrs. Fitch died May 12, 1917, and in her will made specific bequests aggregating $128,500.

### LAUDER OPENS AT METROPOLITAN

Harry Lauder began a two weeks' engagement at the Metropolitan Opera House last Monday evening to a big audience. While vaudeville shows have been given on the Metropolitan Opera House stage they have heretofore been in the shape of benefits of the Actors' Fund, this is the first time a vaudeville company has played a regular engagement here. At the conclusion of his stay at this house Lauder will leave for the front line trenches again to resume his work in entertaining the soldiers.

### THEATRE FLOOR COLLAPSES

CUMBERLAND, April 20.—The floor of the Leader Theatre collapsed last Saturday during the showing of a picture. The theatre was well crowded but no serious injuries were sustained. C. A. Freeze, lessee of the theatre, has been held on a charge of criminal negligence pending investigation.

### USHERS HELP W. S. S.

Forty ushers of the Rialto and Rivoli have organized themselves as a war saving stamp society. Charles Weston, chief usher of the Rialto, is president.

# VAUDEVILLE

## ACTS WARNED AGAINST FAKE WORK CALLS

### ARE BEING IMPOSED UPON

Warnings have been issued by the heads of several vaudeville agencies in town to all acts, to be on the lookout for fake notices to play so-called benefit performances for soldiers and sailors. It has come to the notice of the booking managers in the United Booking Offices that several acts have received telephonic messages wherein they have been asked, as a special favor, to appear at benefits the address of which is usually some inn or roadhouse up in Westchester County where they are supposed to appear for the entertainment of some of the sailors stationed at Pelham Bay.

Last week the Misses Ford and Kate Elinore and Sam Williams were each recipients of a telephone message supposed to have come from a booking manager, who books a great many houses through the middle west asking them to report as early as possible that same evening at a well known hostelry up in Westchester County. Both acts were unable to appear on account of actual illness and the following day wrote letters of apology to the booking manager, who, for the first time, had heard about the unauthorized use of his name.

The United Booking Offices gives an evening entertainment every Sunday night at the Pelham Bay Training station and the acts that appear there are booked direct with the agents representing them on the floor of the booking office. Up to last week, the arrangements for the benefits have been in the hands of Pat Woods, but since his enlistment they are now being handled by J. W. Sleeper, Jack Dempsey and Joe Woods, who also handle benefits at the Armories, Bensonhurst and Camp Upton.

The order now issued carries the instruction that no act play any benefit unless told to do so by its agent or on receipt of a written request from some one in authority. One act which made the trip to Westchester County arrived at the place in question and was told there was no benefit to be held but that food and drinks and dancing could be enjoyed at the regular prices.

### CONJURORS MIX UP

Rush Ling Toy has registered a complaint with the executive committee of the N. V. A. against another act, known as Ching Ling Foo, claiming that the act in question, which is not the same Ching Ling Foo as the Chinese conjurer of that name, has been using its billing. The matter was referred to Henry Chesterfield for adjustment.

### DRAFT FORCES CANCELLATION

Mang and Snyder were forced to cancel their route on the U. B. O. last week, because of one of the members of the turn being drafted. The act closed in Detroit on Friday. They still had ten weeks to play.

### GAYETY THEATRE ROBBED

CHICAGO, April 22.—The Gayety theatre operated by I. H. Herk was robbed last week of $400. The watchman was tied up and the robbers ransacked the safe at their leisure.

### TITCOMB REVUE OPENS

La Belle Titcomb and her big revue opens at Yonkers the last half of this week with a new arrangement of dances by Chas. J. Adler.

### CHANGES ON BILLS

Last Sunday there were but few changes in the local big time houses on account of the new idea in booking the kind of acts that are able to work strictly according to the interpretation of the Sunday amusement law. At the Palace Theatre on Sunday the show ran minus the services of Fink's Mules and Joe Jackson with Lloyd and Wells and James Hussey and Company added. At the Alhambra there were no changes and the same held for the Orpheum Theatre, Brooklyn, The Bushwick Theatre, Brooklyn and the Riverside Theatre. At the Colonial Theatre, Ferry, the Frog Man and Joe Jackson were out of the bill, and Redseal and Woolf, Frank Ward and Will Dockray were added. At the Royal Theatre, Vallecita's Leopards were replaced by Cook and Lorenze.

Last Monday, Mme. Jewell's "Circus Day in Toyland" was left out of the bill at the Royal Theatre on account of the length of the show and added to the bill at the Alhambra Theatre. "Pickles," a sketch, disappointed at the Davis Theatre, Pittsburgh last Monday on account of the delay of baggage and was replaced on Tuesday by Porter J. White and Company, who left New York late Monday night to make the jump.

### VAUDE ACTRESS ARRESTED

Marie Randall, twenty-two years old, claiming to be a vaudeville actress and popularly known as "Dodo" Randall, was arrested at the Times Square Hotel early last Saturday and held in $5,000 bail as a material witness in the Harry Cohen case by Judge Mulqueen in General Sessions. Cohen was a well-known gambler and was murdered on April 1 in West Ninety-second Street by an unknown assassin.

Assistant District Attorney Smith is reported to have stated that Miss Randall was on intimate terms with "Big" Morris Rosenthal, accused of the murder and at present under indictment for the crime. Mr. Smith said her testimony would be of great value in corroboration of other evidence he had. Marie Randall at one time was a chorus girl in musical comedy and more recently tried vaudeville, appearing with a male partner.

### MORE SUMMER HOUSES SET DATES

Further opening dates for the Summer have now been set which, besides Brighton Beach and Coney Island opening May 27, a week later than usual, carry the information that Keith's Garden Pier Theatre, Atlantic City, opens the week of June 24, booked by Johnny Collins and Romona Park, Grand Rapids, opens for the season on May 19, booked by Collins. The first engagement at Grand Rapids will be for eight days.

### PAT CASEY ON WESTERN TRIP

Pat Casey has been touring the middle western states, during the past week in the interests of the Vaudeville Managers' Protective Association. Casey in addition to looking the ground over in a general way will endeavor to straighten out one or two matters with western managers that have been pending since the fuel holidays period. He is expected back in New York during the latter part of the present week.

### DAINTY MARIE QUITS CIRCUS

Jeanette Leitzel has left the Midnight Frolic to join the Ringling Brothers circus in Chicago while Dainty Marie leaves the Barnum and Bailey show, in Brooklyn this week, to appear at the Riverside Theatre next week.

### GROVE GETS GUIRAN & NEWELL

John Guiran and Claude Newell have deserted vaudeville for the time being although routed up for several more weeks of the season. They opened las Monday night at the Cocoanut Grove.

## N. V. A. DEVISES NOVEL TICKET SELLING PLAN

### EXPECT TO RAISE $14,000

In accordance with a plan devised by Henry Chesterfield, Secretary of the National Vaudeville Artists, Inc., each of the fourteen thousand enrolled members of the organization has been sent a single ticket for the forthcoming benefit performance to be held at the Hippodrome on Sunday evening, May 12. Accompanying the single ticket a personal letter has been enclosed by Chesterfield requesting that the same be purchased or sold.

The letter explains that the money derived from the sale of these tickets will be utilized for the purpose of building up a special emergency fund. The fund in question directly concerns every member of the N. V. A., inasmuch as it is intended to provide for members, who for sickness or any other reason, are forced to call upon the organization for financial assistance.

Another function of the fund will be to provide for the transportation of members, holding contracts for out of town engagements, but lacking the necessary money to make the jump. It has been the custom of the National Vaudeville Artists to advance fares to its members holding contracts, when requested to do so, ever since the inception of the organization. These requests have been rather numerous of late it is understood, and while the money is returned as soon as the act that has received the advance has been paid its salary, a considerable amount of money is necessarily outstanding right along.

As Mr. Chesterfield has pointed out, the sale of fourteen thousand tickets at a dollar a piece will bring in the tidy sum of fourteen thousand dollars. Naturally the N. V. A. expects each of its members to sell as many tickets for the forthcoming benefit as he possibly can. Regardless of the number of tickets each member sells, however, the organization strongly urges that particular attention be given to the single ticket plan as outlined above. The auction sale of boxes for the benefit will be held at the Palace in a week or so.

### CANARD SCARES AUDIENCE

An over-zealous Liberty Bond salesman, in his eagerness to help in the sale of Liberty Bonds, threw his auditors into an uproar and precipitated a near riot at Loew's 125th Street Theatre last week, when he shouted, "We have just received word from Washington that the entire 69th Regiment has been wiped out, with the exception of two men."

Instantly the house was seething with excitement. Many of those in the audience had friends in the 165th, formerly the Sixty-ninth. Pandemonium broke loose when scores frantically and in one breath clamored for details of the reported calamity. Aside from reiterating that his statement was true, the informant was unable to substantiate his assertion.

People left the theatre pell-mell and besieged telephone booths, keeping the wires into the newspaper offices and other sources of information hot. The story proved to be the veriest canard, and condemnation was heaped upon the salesman's head by people who had been frightened out of the proverbial seven years' growth.

### TENER AND ROSS CANCEL

CHICAGO, April 22.—Tener and Ross, a vaudeville act, after having received contracts from the Western United office, failed to show up. Their contract was automatically cancelled.

### "THE LIGHTS" TO OPEN MAY 9TH

An informal meeting of "The Lights," was held at the residence of W. E. Manwaring at Freeport, Long Island, on Wednesday evening, April 17. Last week's session was originally scheduled to take place on April 13, but was postponed to the later date owing to the inability of several of the club's prominent members to attend, because of previously arranged theatrical engagements.

It was decided to open the Freeport clubhouse on May 9. A formal opening will be held early in June, which will be celebrated by an entertainment, the nature of which will be decided a week or so before the date selected. Another meeting will be held during the first week in May, at which candidates will be nominated for the forthcoming annual election of officers. The date of the election has not yet been decided upon, but will take place some time during the month of June.

There has been some talk recently of an affiliation between "The Lights" and another theatrical organization, the latter having club rooms in New York. It is understood that a plan has been formulated whereby an exchange of privileges would be arranged between the two organizations, providing the affiliation became effective. There is little likelihood of the plan going through, however, an official of "The Lights" stated this week.

Wednesday night's meeting, the first to be held this year, was presided over by Victor Moore. Among those present was Al Von Tilzer, Harry Von Tilzer, George Barry, Stanley Murphy and W. E. Manwaring.

### HELEN WARE HAS NOVELTY

Tom Barry has just completed a new act for Helen Ware which is going to be under the management of Joseph Hart. It is entitled "The Eternal Barrier" and while calling for a set in which a good sized company could carry on the action of the playlet, only allows the appearance of Miss Ware, making the act more in the nature of a novelty monologue.

### ACTS ROUTED FOR NEXT SEASON

The following acts have received routes for the Orpheum Circuit for next season: Al Herman, John B. Hymer and Co., Swor and Avey, Page, Hack and Mack, Frank Crumit, Eddie Miller Duo, Moore and Whitehead, Rubeville, and Eddie Leonard. Roobie Gordone, Van and Schenck, and Chief Caupolican have received routes for next season for the United time.

### BLANCHE RING ON ORPHEUM TOUR

Blanche Ring left on Tuesday for a twelve weeks' tour over the Orpheum Circuit beginning at St. Paul April 28.

George Spink, who wrote the major portion of her act, will act as her accompanist.

At the conclusion of the tour Miss Ring will head a company of five people for volunteer work in France.

### FADDETTES AT THE BROADWAY

The Faddettes Women's Orchestra of thirty pieces was installed in the Broadway Theatre, where "The Doctor and the Woman" is being shown, last Sunday. The Faddettes recently closed a twelve weeks' Winter engagement at Palm Beach. Prior to this they filled a two years' engagement in Boston.

### CLARK & BERGMAN HAVE NEW ACT

Clark and Bergman, who since leaving "The Passing Show," have been rehearsing a new act for vaudeville, will give it the first showing the week of May 6th, at Mt. Vernon. The act is by Henry Bergman, and is called "Little Red Riding Hood."

### VOKES AND DON ARE BACK

Officer Vokes and Don have returned to vaudeville since the closing of the "Follies of 1917" and are at the Prospect Theatre, Brooklyn, the first half of this week.

# VAUDEVILLE

## VAUDEVILLE REVIEWS

(Continued on page 19.)

### PALACE

After the pictures showing the various efforts made by the Liberty Loan committees throughout the country, came the Five Nelsons with their well known specialty, which they call "Hoops, My Dear." The act shows five men dressed in white doing various juggling feats with hoops before a blue cyclorama drop. The men look great, work fast and have a dandy routine. The act is a speedy affair built for entertainment purposes and during the run of the eight minutes had the folks applauding. The act went over big.

Mabel Russell, assisted by Marty Ward and the three men appearing in Eddie Leonard's act later in the bill, occupied the second spot with a nonsensical offering entitled "Call It What You Like." The title properly describes the offering, as it entertained many and made others sore at vaudeville. Ward opens the act with a song supposed to be comical, but misses the points and value of the lyrics on account of his attempting to sing with a nasal tenor voice. Miss Russell looks well in a sheer white dress. She joined Ward in a routine of gags of the vintage before the civil war. The men joined in with a medley of old songs while strolling across the stage and Miss Russell's attempt at French chatter revealed nothing but that it was without humor. The gag about not being able to "speak German lately" was first introduced at this theatre some time ago by Sam Bernard, who evidently originated it. The operatic medley closing the act got it nothing and the patriotic medley let the act off to a few scattering hands of applause. Miss Russell's act needs, most of all, material.

Ben Bernie and Phil Baker occupied the third spot, although the program was switched about the last minute to let them on early. The boys open with a rendition of a musical comedy medley in good style. The boys dress neatly in tuxedo suits and use a rag medley as their second number. They then go into a routine of request selections, the first being a pretty waltz melody. The next was a ballad in which a little clowning got over nicely. A rendition on the violin and accordion of a "nut" song melody went well and then the boys spoiled things a bit by referring to a Jewish soldier's parade in which they travestied the melody of "Over There." The "Humoresque" came next and was ragged at the finish. As an encore they indulged in some chatter and finished with a Turkish version of a Hawaiian melody.

Harry Mayo and Basil Lynn offered their sketch entitled "A Racy Conversation," in which they compared Uncle Sam to a horse. Mayo sings a ballad in good style and then the English type of humor is indulged in by Lynn, who got many laughs from his efforts. The old "Bunker Hill" gag found its way into the act, which is supposed to be new, and also the "pay a little attention" stuff was heard. They finish with a recitative rendition of a war song where Mayo sings the last line. The act did well.

Eddie Leonard again showed his showmanship by giving the audience what they wanted according to his own idea, and assisted by four other blackface comedians, had things his own sweet way. Leonard is still doing the same routine of songs and dances, excepting one new one which has a great melody and is something about a "honeysuckle." Leonard sang and danced and made speeches and the tedious waits between numbers were fairly well filled in by the banjoists. He made a speech at the finish on the line of "you're the master, I'm the slave" and got away after forty minutes' running.

Trixie Friganza used up the next twenty-nine minutes offering a new act in which she is assisted by Melissa Ten Eyck and Max Weily. It is reviewed more fully under New Acts.

The Liberty Loan talkers were introduced by Earl Fox, who did some talking of his own, and then came "The Forest Fire" for a return engagement, and the new Charlie Chaplin picture, which closed the show.

S. L. H.

### RIVERSIDE

The show was opened by the Dancing LaVars in their whirlwind dancing novelty. They do several original dances and have taken pains in staging their numbers. They closed with a whirlwind dance that sent the act over for a hit.

The Lunatic Bakers, in an act composed of comedy and grotesque tumbling, were on second. They do some of the conventional acrobatic stunts and some new ones.

McKay and Ardine, a man and a woman, in a comedy skit called "All in Fun," held the third position on the bill. They sing several numbers, tell several stories, render some good dancing numbers, and, on the whole, present a pleasing little offering that fits in admirably in the spot it held. They scored a hit and had to respond to an encore, for which tney did another song and dance.

At this point, Cadet Schwartz, of the United States Aviation Corps, delivered a stirring address in behalf of the Liberty Loan, and succeeded in selling $75,000 worth of bonds.

Van and Schenck, the ever popular, were on fourth. They scored the hit that is always their lot, no matter where they appear. They open with a double "blues" number, then follow with an "Irish" song. A solo by Schenck then follows, after which comes an Italian double. A "darkey" solo by Van, and a double "Dixie" number close the act. They earned an encore, for which they offered an original composition.

The first half of the show was closed by "Submarine F-7," a dramatic spectacle, the scene of which is the interior of a submarine. The story is that of a United States submarine which has blown up an enemy battleship. The undersea craft is hit by a stray shell and starts to sink. There is no hope of saving the men and they are prepared for what seems to be their fate, when, by a seeming miracle, they are saved. The story is well told and the effect is realistic. The patriotic punch that all war plays must have is there, and, combined with a good story, an excellent cast and novel scenic effects, the act is one of the best war playlets that has been offered.

Lew Brice and the Barr Twins opened intermission with a singing and dancing act that scored a big hit. They open with a single by Brice called "I'm in Love," then go into a triple number entitle, "The Man I Marry," which is followed by an eccentric dance by Brice called "Morning Exercise." The girls then render a double dance called "Saraband Arabesque," after which comes a patriotic number called "Somewhere in France." They scored a hit, and for an encore Brice did a "tap" dance.

Kate Elinore and Sam Williams, in their skit called "Up to the Minute, and Then Some," followed. They won laughs aplenty for their efforts and scored a large sized hit. The cross-fire is as funny as ever, and Miss Elinore makes the most of every line. Williams rendered several songs to the satisfaction of the audience.

Nan Halperin was the feature of the bill and scored the biggest hit of all. She is an artiste with a capital A, and deserves all the success she attains. She opened with a "kid" number, then followed with a "graduation" bit. Her next is the "bridesmaid" song, after which comes "The Bride." For a closing number she uses the "divorcee." Her changes are remarkably quick and each one was a creation. She had to respond to several bows before she was permitted to leave.

"A Dog's Life," with Charlie Chaplin, closed the show and held the audience in.

S. K.

### COLONIAL

Pathé Weekly opened, followed by the Australian Creightons, who present an acrobatic juggling specialty that was enjoyed. Several difficult tricks are accomplished with apparent ease. The smaller man is an acrobat of merit, while the other manipulated clubs and other objects that brought forth applause.

Miller and Lyles used good judgment by working fast at the opening, and it did not take long before many laughs were gathered by the colored comedians. Their material is delivered in splendid fashion. The boxing-dancing finish was a riot.

Wallace Bradley and Grette Ardine offered one of the best singing and dancing acts in vaudeville. They sing well, but the strength of their talents lie in the stepping. Miss Ardine is a marvel at the art of terpsichore, and when she finished her solo thunderous applause came from every portion of the house. The Chinese number is splendidly put on, as is the entire offering. The finish in one revealed the pair in a combination acrobatic and whirlwind dance that stopped the show.

Frank Westphal came next with an act that is different from any single. He informs the audience that he is not a regular actor, but after he was on view a few minutes he had them laughing and applauding at the droll manner in which he delivers gags. A medley at the piano added to the laurels he had already received.

Sophie Tucker and her five kings of syncopation was a riot from the moment Miss Tucker stepped on the stage. The pleasing personality and over abundance of good nature, together with the art of song delineation has made this fine entertainer a fixture in the two-a-days. Frank Westphal assisted Miss Tucker at the finish by expounding humor seldom witnessed on the vaudeville stage. The act was on view thirty-five minutes, and every second of the time was heartily enjoyed. This was the second act to stop the show.

During intermission a Liberty Loan drive went on and several thousand dollars' worth of bonds were sold through the efforts of Sophie Tucker, Harry Bush and several other workers.

James Watts, making his first appearance at the Colonial, was cordially received. He is assisted by Rex Story in a travesty on ballet dancing. Watts employs a grotesque make-up and falls and stumbles about the stage while going through his funny poses. This act is a sure laugh-getter and delivered in expert fashion.

Bessie Wynn just arrived from "Over There," as the picture sheet shows a few scenes of her in a French hospital. After the drop rises, Miss Wynn sang two of her old songs that are a trifle out of date. She then sings a war ballad with a recitation, then an Irish comedy song, and closes with a well delivered recitation. The first portion of the act is the weakest and can not stand comparison with the last half. However, "The Lady Dainty" has lost none of her demure mannerisms, and was given a big hand at the conclusion of the offering.

James Hussey, assisted by William Worsley, held down a late spot with credit. The bugle player almost broke Hussey up by sounding taps in the wrong place, but this mishap only further proved that he is a clever showman, as he went right along and pulled many laughs with the new acts. Worsley sang a ballad in splendid voice. The boys were a huge hit in this difficult position.

Charlie Chaplin's "A Dog's Life" closed the show.

J. D.

### ROYAL

Following the Hearst-Pathé news reel, the show was opened by Fink's Mules, a novelty animal act, with three mules, two monkeys and several dogs. The animals are put through a routine of stunts that are snappy, and well done. The "ride the donkey" part of the act caused gales of laughter.

McCormack and Dougherty, man and woman, in second place, pleased with their singing and dancing. They open with a double number, then go into a dance. A solo dance by the man follows, after which comes a spelling song by the woman. The number is clever, and well rendered. Another solo by the man, and a double number close the act.

Tom Smith and Ralph Austin, in their nonsensical comedy offering called "All Fun," were on third, and scored a large sized hit. They have added several new bits of business since last seen by this reviewer, much to the betterment of the turn. They earned an encore, for which they gave a burlesque on two xylophonists rendering a number. An unprogramed woman helped out nicely.

Harry and Anna Seymour, brother and sister, followed them, and despite the fact that they came after a comedy turn succeeded in getting plenty of laughs, and scoring a hit. They open with a double song number, and follow with several gags, after which Harry does a soft-shoe dance, which was well received. Impressions of several artists singing a popular song by Anna were well liked.

Bessie Clayton deserves the title "America's Queen of the Dance." She was the hit of the bill; in fact, so great was the impression she made that after intermission had been announced she was forced to come out and take three bows. Paisley Noon announces in song that the first dance will be an old-fashioned one. Miss Clayton then steps out, and together with Noon, does an excellent French number. Noon then sings another song, after which the Mosconi Brothers and Miss Clayton render a couple of dance numbers. The Mosconis then do a dance together, in which they introduce several novel steps. Noon, having made a change of costume, renders another vocal number, after which he and Miss Clayton do a dance together, in which she does some excellent toe work. Noon then does a solo "jazz" dance, that is a novelty in the eccentric dance line. An eccentric dance by Louis Mosconi was followed by another double by the brothers, which closed the act.

"All for Democracy," a patriotic, allegorical sketch, opened intermission. The act introduces the characters of Lincoln, Washington, Joan of Arc, Lafayette, General Pershing, Robert E. Lee and President Woodrow Wilson. The President is seated in his study, and the spirits of the aforenamed appear before him, and counsel him as to the justice of the cause America is fighting for, and warn him of the pitfalls that beset a nation at war. Some of the speeches are too long, and should be cut. During the delivery of the speeches the one playing the President seemed nervous, and kept playing with things on the desk. Never a word was spoken by the President throughout the entire piece. The lighting effects are novel, and well handled. The act depends largely on its patriotic appeal to get over.

A plea for the Liberty Loan was made at this point, and the result was that subscriptions for $1,150 were taken.

Van and Schenck, those ever popular singers, closed the vaudeville part of the bill, and scored their usual large sized hit. They open with a "blues" number, then go into an "Irish," which is followed by a solo by Schenck. A "darkey" number by Van, and a double number closed the act. They earned an encore, for which they sang an original composition.

"A Dog's Life," Chaplin's latest film, closed the show.

S. K.

# VAUDEVILLE

## FIFTH AVENUE

This is allied week at the Fifth Avenue and at the first Monday performance the name of each act was accompanied by a card representing a country allied with the United States in the world war. Belgium, France, Italy, England and Ireland were shown. The house was packed to its capacity, and the audience was most enthusiastic.

Mabel Burke opened the bill with an animated song, a patriotic number, which drew rounds of applause and earned the singer an encore.

The Three Misses Stewart presented a dancing act of merit and scored a decided success. They opened with a dance in which the three took part. This was followed by a single and a double. The three again appeared and for an encore they did a rope-skipping dance. The girls are very clever dancers, and present the act well. They make four changes of costume.

Tom Moore and Stasia in "The Dream Girl," are old favorites here, and are always sure of winning favor. Their Monday reception was no exception to the rule, and they begged off with one encore, while they could have taken one or two more.

Jack Cahill and Don Romaine, in "A Comedy Mixup," found the going to their liking. With one in black-face and the other doing an Italian, began with a line of funny talk. Romaine then sang a number and Cahill followed with an operatic selection rendered in falsetto. They closed with a yodeling number, and as encores rendered another yodel and a patriotic number. The boys are capital performers and have good material, which they know how to put over the footlights. Cahill is an excellent black-face comedian, sings well and has a strong baritone and a most remarkable falsetto. Romaine also has a good voice which he uses well, and each yodels well. An excellent act.

Franklyn Ardell, assisted by a young woman, presented "The Wife Saver," which starts out as a monologue, but develops into a clever skit. The sketch tells of a real estate man named Simpson, who is selling suburban property, most of which is under tidewater. A young girl breezes in and is engaged by Simpson as stenographer, but who proves to be a blackmailer. She catches Simpson making a "date" with another man's wife, and extorts $100 from him. Simpson wants her to work the same dodge on a friend of his named Martin, but is told by the girl that Martin had sent her to him.

The skit is full of bright stuff, and Ardell gets it over with a "punch." He starts out as though he were selling to the audience and asks for bids. Then when he gets a response from some one in front he turns it to good account. The young woman is deserving of having her name on the program. She is a very capable ingenue and plays the girl capitally.

The Amoros Sisters, who bill themselves as "Those French Girls," presented an act which is full of variety. They open with a song and go to a dance. One of the girls then does a single dance, and her partner follows with a toe dance. A song in French is then given, and this gives way to work on a trapeze. The girls are versatile and full of "pep." They sing well and dance well, and the one who performs on the trapeze does several remarkable stunts, one of which is hanging on the trapeze bar by the back of her neck, and another is a feat which requires complete shoulder dislocation.

Lydia Barry, assisted by a man at the piano, scored one of the big hits of the bill, and was obliged to respond to two encores. She sang her dream song, which she interspersed with comedy talk, and finished with two patriotic songs.

"America First," presented by nine men, closed the bill. E. W.

## VAUDEVILLE BILLS

## AMERICAN

Turner and Grace opened the show in a comedy juggling act, with a Futurist set, the man providing the comedy antics and the lady helping out nicely in the quick handling of various articles. The hats were cleverly manipulated.

Frank Ward appeared in evening suit, and introduced himself in song, forecasting something new in the way of dancing. He more than made good by a series of acrobatic dancing steps, which gained much applause. He then illustrated different styles of dancing by the nimble use of two fingers of each hand, serving as legs, first for two toy dogs, then for two dollies, pulled over his hands.

Grey and Old Rose is a nifty song and dance team, appearing first as a belle and beau of the Colonial days, attired in the colors, represented by their title. The old gavotte was gracefully done. They then changed in view of the audience to a modern tango gown and student outfit, and went through the more modern dance movements, concluding with a whirlwind neckhold whirl, which created a furore.

Lane and Harper have a set showing the manicure alcove in a hotel lobby, with the natty little handholder, polishing up her partner's finger ends. Her expressed longing for other scenes induces him to offer her a threatrical career, after a bit of chaffing. She has a stage costume handy and dons it in time to return for a catchy duet. Mr. Lane varies his coon song by the injection of a yodel style. They finish with a good double number, and with good returns.

"After the Wedding" is a farce played by two newly married couples, who are booked for adjoining rooms. One of the brides was a widow and the account of her first experience of married life, somewhat discourages her new husband. He finds that the other bride is his sister, and visits her room. His brother-in-law is also the ex-brother-in-law of his wife, and a great mix-up results from the fact that they all wish to conceal their marriages. Finally the truth is revealed for a happy ending. The characters were well played, notably the ex-widow.

After intermission, Orben and Dixie, as the chocolate-colored fancy darkey and his coal black wench, had a successful inning, Miss Dixie being successful in her singing of "I Want a Desperate Man." For the dancing section she returned in a novel scarlet gown, and both put over an assortment of dancing steps that were highly appreciated.

Violinsky opened as the sleepy pianist in the back room of Gallagher's Bowery saloon and dreams of "Opportunity's" visit, and being led to the King's Palace, where he plays his violin and piano solos, including the moving picture theatre pianist bit. When he is awakened by the clink of coin on the floor, he strikes up a lively rag.

The Big City Four look the part in full dress, and their voices blend nicely in their quartet work, while individually they also score well in their respective songs.

Fred and Albert closed the bill in a showy ring act, which gave them full scope to display their wonderful muscular development. Their single finger exercises were particularly impressive.

Charles Chaplin's "A Dog's Life" was the big picture feature. F. M.

### McGINN LEFT "ABOUT" $2,000

Francis D. McGinn, the actor, who died last February, left an estate of "about $2,000," it was disclosed last week in the Surrogate's Court when his will was filed for probate. His two step-daughters, Lorraine and Liela Frost, are beneficiaries under the will.

## JEFFERSON

The Kilties dressed in Scotch costume opened the bill for the first half. The man does most of the work as a tight rope walker while the woman sings two dialect songs.

A soprano billed as Lyrica begins with the singing of an operatic aria and then switches into a popular ballad and ends her act with "Coming Thru the Rye," which last is not entirely appropriate for vaudeville. She possesses a pleasing voice but lacks volume. A more spirited song would as a final number round out the act to better advantage.

Schrode and Lafferty have a clever versatile act. Schrode is subbing as dancing partner to a girl and around this is built the act. Miss Lafferty is a good dancer and Schrode creates the comedy by his talk as well as by his eccentric dancing. The act was highly pleasing to the Monday audience.

William Martini and Company opened after the orchestra had played a patriotic overture. Mr. Martini first sings the "La Donne Mobile" aria in fine voice and one of the members of his company, a girl, dances a semi-classic dance. Another girl then plays the accompaniment to a duet of a popular ballad sung by her and Martini. They close their act with Martini's singing of a sentimental ballad while the girl does a dance. The three members of the company are good performers and Martini is gifted in the matter of vocal equipment.

Frank Gabley is a ventriloquist of no mean ability and manages to make one sit up and take notice of his voice throwing stunts.

Salvation Sue, a playlet of the Klondyke, is a bit too long for vaudeville consumption. A gambler is overcome by the charm of a salvation lass and gives up his life of ease and starts for the states with the girl. Some of the dialogue is useless and the girl that plays the title role is not sufficiently spirited for her part.

A sure fire hit is presented by the Novelty Minstrels, five men. The act is a Hebrew comedy one, as far as the talk and dress go but these five men certainly do harmonize well in the singing of the popular songs.

The bill closed with the varied offering presented by Lucy Gillette, who is a capable dancer, tumbler and juggler.

H. S. K.

## CITY

The Three Regals, strong men, open the bill with some unusual lifting tricks.

They are followed by Howard and Craddock, two colored comedians. One specializes in singing while the other is a good stepper and together they do a turn which was well liked by the audience.

The dramatic playlet presented by Harry A. Bond and Company is reviewed under "New Acts."

Reiff Bros. are next with their songs and dances. There is nothing particularly commendable about their singing, but their dances are the redeeming feature of the act. They should confine themselves exclusively to dancing.

Clare Hanson and the Village Four were in the next spot with a school act. The four boys and the girl harmonize well and received merited applause.

Grace Cameron, in character studies, does her bit pleasingly. She is assisted by a girl who is the owner of a milinery shop in which the action takes place. Miss Cameron portrays the various types as customers of the store.

A warm reception greeted Raymond and Caverly in their laugh provoking dialogue.

The bill closed with the juggling tricks performed by Nolan and Nolan, skilled artists in their line. H. S. K.

## PROSPECT

**(Last Half)**

The show at this house for the last half was one of the best ever seen in the Ninth street theatre. Every act on the bill was a big-timer and each represented an allied country.

The Misses Chalfonte, representing Belgium, opened with a neat dancing act called "The Dancing Elves." They live up to the billing, for they flit about the stage like two elves. They scored in the first position, and took four bows.

Ireland, as represented by Tom and Stasia Moore, was second on the program. Their offerings, "The Dream Girl," was well liked and they had to respond to two encores. In his encores, Moore showed that for nut comedy the old-timers are as good as the "nut" comedians of today.

England followed Ireland and was represented by Gaylord and Langton, two girls, in a travesty of stage life. The girls are clever and get their stuff over with a bang.

Bomber Rose and Private Bell, two boys who have seen actual service in France and who represent Scotland and Canada, in a singing and talking act, were on fourth. These boys are clever performers and everything they do is natural and unaffected. They scored the second biggest hit on the bill, and might have had a number of encores had they been prepared for them.

France was represented by The Amoros Sisters, two girls with lots of personality, pep and ability. They dance, sing, and do some good acrobatic stunts. They scored heavily and had to respond to an encore, for which one of them did an Arabian cartwheel around the stage several times.

Cahill and Romaine, as Italy's representatives, followed them and pleased with their singing and comedy offering. One of them does blackface and the other Italian. They sing several numbers, inserting several gags to break the monotony, and have several bits of business that won numerous laughs.

America, best of them all, was represented by "America First," a patriotic musical act that scored the hit of the bill. There are nine men in the act and they play several instruments and do it well. The act is in three scenes, showing West Point, a United States battleship, and a trench in France. Several dances and some comedy are thrown in, and for a finish they use a screen upon which scenes from other wars are thrown. S. K.

## HARLEM OPERA HOUSE

**(Last Half)**

John W. Ransome, monologist, scored a pronounced hit with his dialogue, jokes and laughable mannerisms, and took an encore.

Barney Williams and Company, three men and three women, in a sketch entitled "Poor John," having to do with mixed identities, furnished many laughs. Williams is a good mirth-provoker. The act closed with a song which featured Williams and in which the entire company joined.

Barron and Bennett, two men, have a straight act composed of chatter, cross-fire and burlesque singing, which caused many laughs. One of the men has a good voice and the other is a good comedian.

"The Dream Girls," two comely young women, present a singing and piano act in which they formerly were known as Vaughan and Dreams.

A surprise opening started the number off well. What is apparently a baritone voice is heard off-stage. It develops that the possessor is a young woman with a contralto voice. The girls wear some pretty gowns.

Bobbe and Nelson, featuring a blubbering young fellow whose girl has jilted him, in comedy chatter, and Hart and Dymond, billed as "Europe's sensational society dancers," in classic dancing, round out a satisfactory bill.

Chapin's "Son of Democracy" and a Triangle picture featured the animated pictorial section. T. D. E.

# VAUDEVILLE

## TRIXIE FRIGANZA CO.

**Theatre**—*Palace.*
**Style**—*Singing and dancing.*
**Time**—*Twenty-nine minutes.*
**Setting**—*Special.*

Trixie Friganza is offering a new act in which she is assisted by Max Weily and Melissa Ten Eyck. Her offering is built mainly for laughing purposes and achieves that result with remarkable ease. She opens the act garbed in a blue spangled hat and cloak and sings a comedy song explaining the meaning of B. V. D. She next goes into a routine of sure-fire, laugh-winning chatter in which the laughs come fast and in which she interpolates a snatch of a "Hula" song. She makes out of her parasol a stand, in which she has deposited her knitting and gets more laughs from this routine of business. A parody about the Kaiser is then introduced and a bass violin is brought on the stage and Miss Friganza sings a song about the demise of her three husbands while attempting to play on the bass instrument.

The drop is raised to show a full stage garden set with Miss Ten Eyck posing and Max Weily doing a pantomimic dance. The couple offer a corking good acrobatic dance in which Weily acts as the understander. Miss Friganza then steps out dressed in a white costume of the ante-bellum period and the large hoop skirts enhances the dress exceedingly. She then attempts to go through the same routine of acrobatic dances done by Miss Ten Eyck, falling and slipping about the stage in the most ludicrous manner. This travesty dance practically closed the act, but Miss Friganza responded with a short speech of appreciation and then recited her little poem about "Sapolio." The act Trixie Friganza is now offering is a vaudeville treat of the highest calibre. S. L. H.

## "SALLY'S RETURN"

**Theatre**—*Fifty-eighth Street.*
**Style**—*Tabloid.*
**Time**—*Twenty-five minutes.*
**Setting**—*Special, in four.*

Smith and Inman, with a company of seven people, are presenting a neat, entertaining tabloid called "Sally's Return." Smith does a rube character, and Miss Inman is a country girl who has joined the circus.

Sally, the girl of the circus, is returning home, and the act is woven around this. There are several good bits of business, some good songs and witty lines, well-staged numbers by the chorus of six girls and a dance specialty by the straight. A slack-wire specialty by Miss Inman and a flashy patriotic finish put the act over with a bang. The chorus sings and dances well, and the last number was especially well done. The girls wear capes with the American Flag as an inside lining and word "Liberty" across the front of the dress. The act is a feature.

S. K.

## BEN LINN

**Theatre**—*Proctor's 23rd St.*
**Style**—Singing.
**Time**—*Ten minutes.*
**Setting**—*In one.*

Ben Linn is a big, good-natured fellow, with a good voice, plenty of personality and the happy faculty of being able to make every number, every move, every grimace, count. His attempts to be graceful, though he exaggerates his clumsiness, in essaying the steps of a dance to the accompaniment of a Spanish song, were ludicrous.

His repertoire of songs includes a composition about a "young old man" and a syncopated coon song, both of which score, as does his opening number.

Linn should be eligible for better time before he is much older. T. D. E.

# NEW ACTS AND REAPPEARANCES

## SOSMAN AND SLOANE

**Theatre**—*Eighty-first Street.*
**Style**—*Song and dance.*
**Time**—*Seventeen minutes.*
**Setting**—*Special.*

Using a curtain that is descriptive of "Nut lane" Sosman and Sloane, man and woman respectively, do their comedy act.

They enter together and put over a bit of cross-fire patter. They should supply themselves with some better and more humorous matter, for the stuff they now carry will never transport them far. Miss Sloane then sings a popular patriotic ballad, which Sosman follows by singing an Italian dialect song. They finish their act with another popular song, and with more gags between choruses.

The only trouble with the act is their first and last number. A good beginning means a great deal, and a peppery ending means more. When they have supplied themselves with these, their act should go well on most any time.

H. S. K.

## THREE MYSTIFIERS

**Theatre**—*Jefferson.*
**Style**—*Magic.*
**Time**—*Ten minutes.*
**Setting**—*In four special.*

A man, dressed as a Hindu, and two assistants, are offering a circus side show act to vaudeville. The "Hindu" does all the work out front and a woman assists from the wings.

He opens with a box trick, producing articles from an empty box. His next offering is a needle trick in which he swallows a pack of needles and thread and pulls them out threaded.

He then offers what he calls the "talking kettle." This is a silly trick, as he uses language that gives the entire thing away. The woman does the talking back stage. He has no personality, and his act falls flat.

The turn needs a new line of talk and lots of speeding up before it can hope to get many bookings. S. K.

## HOLIDAY AND WILLETTE

**Theatre**—*Prospect.*
**Style**—*Singing and talking.*
**Time**—*Eighteen minutes.*
**Setting**—*Special in two.*

This is a man and girl act in which the man does a comedy policeman, and the woman straight.

They open with some miscellaneous harmony and then go into a line of talk concerning the police force which is funny. This is followed by a song by the man, after which the woman sings a number. Some more talk, after the man makes a change of costume, a comedy dance and a double number, closes the act. Both members of this team have good voices, the man is a good comedian and they have a well arranged act that should get them bookings. S. K.

## BELGIUM TRIO

**Theatre**—*Alhambra.*
**Style**—*Acrobatic.*
**Time**—*Ten minutes.*
**Setting**—*In four.*

The Belgium Trio, two men and a girl, are presenting an acrobatic and strong man act that needs a little speeding up and a new opening trick.

They open with the standard pantomime. A number of casting and balancing tricks, some of which are new, follow. Good opening act. S. K.

## "HIS SON-IN-LAW"

**Theatre**—*Olympic (Tryout).*
**Style**—*Comedy playlet.*
**Time**—*Twenty minutes.*
**Setting**—*Special in four.*

This act is a cleverly written one and well played.

The story is familiar, but the turn has many clever lines in it that put it over. An Irishman has made some money as a contractor and his wife is determined to break into society. Their daughter, who is returning from boarding school, is in love with Jerry, a real Irish lad. But her mother insists that she marry into the nobility. Her would-be husband then enters and starts to lord it over the old man, who wants to throw him out. Following one of the old man's outbursts, the Englishman relaxes and announces that he is none other than Jerry, who, when forbidden to enter the house of the contractor, went on the stage and studied the character he assumed in order to fool the couple.

The words "hell" and "damn" are used too profusely throughout the act, and could be taken out much to its benefit. The last speech by Jerry is pointless, as his contention is entirely wrong. The one playing the mother does a good Irish character and the father is good, too. But his accent is not strong enough. The young people do good work, and, on the whole, the act is a small time feature. S. K.

## SAXON AND CLINTON

**Theatre**—*Proctor's 23rd St.*
**Style**—*Singing, talking and piano.*
**Time**—*Seventeen minutes.*
**Setting**—*In one.*

Fred Clinton and Pauline Saxon, just arrived from a tour in which they worked their way Eastward from San Francisco, have a novel act. It has the advantage of being original, while Clinton's piano playing deserves commendation and Miss Saxon's impersonations, particularly of the "rube," are good.

Clinton opens the act with an entirely unnecessary introduction in rhyme and then gets down to work. An easel and a series of cards, bearing explanatory announcements, are employed and rather add to the offering. For instance, the audience is told by means of worded pantomime that "Freddie Clinton will sing," or "Pauline Saxon will sing," or that there will be offered for approval "ancient jokes," an "unnecessary piano solo," a "terrible imieation" and "horrible singing."

Miss Saxon's last song is done in a flaming scarlet gown, with hat, shoes and stockings to match. The act is good from start to finish. T. D. E.

## JOSEPHINE ISLIEB AND CO.

**Theatre**—*Proctor's 23rd St.*
**Style**—*Singing.*
**Time**—*Eleven minutes.*
**Setting**—*In one.*

Two men and a vest-pocket edition of a woman, in one of the most meritorious singing acts in the better small time. Miss Islieb has a clear, liquid soprano voice, which is heard to advantage.

The trio opens with an excellent number and the same goes for all of their several offerings. A duet by Miss Islieb and the tenor, a trio, a duet by the tenor and baritone, a classic solo by Miss Islieb, and another selection by the trio were then rendered in the order named, the act closing with a Southern medley. T. D. E.

## EMMET DEVOY AND CO.

**Theatre**—*Jersey City.*
**Style**—*Comedy Playlet.*
**Time**—*Thirty-two minutes.*
**Setting**—*In four-special.*

Emmet Devoy and company of five are presenting a very funny comedy sketch called "Too Many Wives."

The story is this:—A man and woman are separating because the man is fond of dissipating. The wife leaves and the husband gives a wild party to celebrate it.

A curtain is then lowered to show the passage of the hours. The man wakes with the usual morning after feeling and discovers a woman in his room. She is a French girl, living overhead, who is a somnambulist. The Frenchman runs after his wife and threatens to kill everybody unless he finds her. To avoid trouble, the Frenchwoman hides in the husband's room.

Enters the husband's father, who finds the French woman and mistakes her for his son's wife. During the action of the act there are some very funny bits of business and the best of these are brought in here. The wife returns and, finding the other woman, wants an explanation. Some more good bits are interpolated here and the act ends with a big laugh when the French girl, walking in her sleep, goes up the fire escape to the roof, followed by everybody in the act. The turn is very funny and should find plenty of work. S. K.

## BALDWIN, BLAIR AND CO.

**Theatre**—*Eighty-first Street.*
**Style**—*Comedy playlet.*
**Time**—*Eleven minutes.*
**Setting**—*Special.*

This act is one of the most humorous and original presented hereabouts for some time past.

The scene is a bedroom of a hotel, where a young fellow is sending his trousers to be pressed, being left in darkness in his B. V. D.'s. When he switches on the light he finds that he is in the bedroom of a very pretty young girl. They make enough noise to arouse her aunt in the next room and, when he is finally discovered under the bed, he tells them that he is none other than a Chicago millionaire and that he is intent upon marrying the girl. The curtain is lowered as the maiden aunt exclaims "Why didn't fate send him to my room?"

The act is of the right sort; clean comedy that is uproariously funny. It is a sure fire hit, and will go well on whatever time it is playing. The review could not be complete without due mention of the lovely face that Miss Blair possesses. It is both a rarity and a relief, and she should become a star if the movies don't get her first.

H. S. K.

## KORN KOB CUT-UPS

**Theatre**—*Fifty-eighth Street.*
**Style**—*Comedy dancing.*
**Time**—*Twenty-two minutes.*
**Setting**—*In four. Special.*

The eight men in this act are all good dancers, players and comedians.

They open with a number of eccentric dances, which are very well executed, and are excellent laugh winners. Several good bits of business with an automobile are then introduced, after which comes a dance number by the entire company. They close with a burlesque on Sousa and his band, in which the company does some good playing, one of the men giving an exhibition of lung power that is remarkable. For an encore, they render a jazz number in fine style. The act is a winner and should find no trouble in making the big time. S. K.

# VAUDEVILLE

## MELLETE SISTERS

Theatre—*Keith's, Jersey City.*
Style—*Song and dance.*
Time—*Twenty minutes.*
Setting—*Special, in four.*

The Mellete Sisters are doing the same act they did before, except that thy use a new opening number and have a new accompanist.

They open with a Dixie number, going into a dance, after which they exit to make a change while Arthur Franklyn, at the piano, plays a solo. Their next is an oriental dance, appropriately costumed and well rendered. This is followed by another solo, while the girls make another change. The third number is a Gypsy song and dance, which is followed by a third solo by Franklyn. The act closes with a dance in which the girls do some wig-wagging.

The act is well arranged and nicely staged. The girls dance well, and wear some pretty costumes. Arthur Franklyn renders his solo in a capable manner and helps fill in the time between their changes. They should find no trouble in getting plenty of bookings.

S. K.

## MELODY GARDEN

Theatre—*Folly.*
Style—*Musical.*
Time—*Twenty-five minutes.*
Setting—*Special, in four.*

This act uses a special setting showing a garden with Roman benches and a waterfall for a background.

They open with a cornet sextette, following with a solo on a freak horn by one of the girls. At the finish of her solo, the bell of the horn is lighted up. The next offering is a quintette, composed of two violins, two cornets and a French horn. Then comes a cornet solo in which the player does some good triple tongueing. For a finish they render a selection on cornets and trombones.

The girls play well, have a good routine and use some pretty lighting effects. The act should find favor on most any bill, as it is a first class offering. S. K.

## SIDNEY FORBES

Theatre—*McVickers, Chicago.*
Style—*Character Songs.*
Time—*Eighteen minutes.*
Setting—*In one.*

Sidney Forbes, with an offering as audacious as it is unique, and assisted by Rudyard Kipling, has won a place in vaudeville. Mr. Kipling's part in this act was the collaboration in writing the lyrics for the three songs employed by Forbes, "Mandalay," "Mother of Mine," and "Danny Deever."

Forbes, dressed in the uniform of a British Tommy of the Indian campaigns and preceding each number with a modest speech of explanation, setting forth the psychology of each number, eased over the drama of Kipling's lines in a voice as powerful and as brilliant as the technique of the British author. The act is a big time feature. M. H.

## BARRON AND BENNETT

Theatre—*Twenty-third Street.*
Style—*Nut comedy.*
Time—*Fifteen minutes.*
Setting—*In one.*

Barron and Bennett are presenting an out and out "nut" comedy act that fits in admirably on a better small time bill. They appear as a Jew and semi "dope fiend."

They start off with a lot of talk concerning nothing in particular which is very funny. They interpolate a song or two and several good bits of business. S. K.

# NEW ACTS AND REAPPEARANCES

## GEORGIE JESSELL

Theatre—*Harlem Opera House.*
Style—*Monologue and singing.*
Time—*Twenty-one minutes.*
Setting—*In one.*

Jessell is made up as a jester. He opens with a recitation concerning the dethroning of monarchs and two stage hands, wearing crowns, come on, and are used in a bit of by-play.

He then sings a comic number having to do with the songs of yesteryear. A parody, a bit of burlesque magic, a semi-comic song about "the ladies," bits of business with his photograph, taken when he was a child and a sentimental song are then offered, in the order named.

While Jessell has personality and the making of a comedian, he is a little inclined to everdo it. The bits of business with the cards and his photograph could be eliminated without hurting his act, which needs to be shortened, anyway. With the changes suggested, the act should hold its own on small time.

T. D. E.

## FRIEND AND DOWNING

Theatre—*Columbia, N. Y.*
Style—*Singing and comedy.*
Time—*Sixteen minutes.*
Setting—*In one.*

Following a riotous hit at the Sunday matinee, Al. Friend and Sam Downing stepped out and repeated the success of a sensational hit of the act that preceded them. This was surely an acid test. Friend as the Hebrew comedian and Downing working "straight," have a cross-fire comedy act with numerous punch lines that hit the mark. Some new gags are indulged in that brought forth hearty laughter. Parodies on popular songs are then rendered by Downing, who sings the verse, and Friend the chorus. It was necessary to sing six numbers before the audience would permit them to retire. The act in its present shape could hold down an important position on any bill, as it is clean, clever and original. J. D.

## DeFOREST SISTERS

Theatre—*Harlem Opera House.*
Style—*Singing and dancing.*
Time—*Eleven minutes.*
Setting—*In two, with plush drop.*

Two pretty girls, several songs in as many changes of costume, a little dancing and some patter, make up this act, which is perhaps a little better than the average small time sister offering.

The girls open in a singing and dancing number, following which one of them changes her costume and renders a solo. She then exits and her partner sings a solo. A little patter then is indulged in, following which the sisters close with a duet. As an encore, they sing a patriotic number. Of the two, the brunette has the better voice. Her solo was especially good. T. D. E.

## MAE WARD

Theatre—*Fifty-eighth Street.*
Style—*Comedienne*
Time—*Twelve minutes.*
Setting—*In one.*

Mae Ward is a blond Miss with lots of pep. She sings four numbers and puts them all over well. Her first is a "hello" song, the second a "blues" number, the third a novelty in which she uses several different dialects. And the last is a patriotic number. Mae Ward should find plenty of bookings on the small and better small time. S. K.

## GEORGE MAYO

Theatre—*Loew's, Delancey Street.*
Style—*Monologue.*
Time—*Ten minutes.*
Setting—*In one.*

George Mayo is another addition to the long list of Hebrew comedians. Yet every offering he makes has a little bit of novelty in it and the result is that the audience will be set a giggling by his turn.

He opens with a little ditty and follows with a ridiculous interpretation of a Hebrew boy telling the story of the life of Napoleon. There is absolutely no grain of reason in this recitation. It is senseless but, perhaps because it is so, the audience seemed to give it their approval. He next sings a patriotic ballad and concludes his act with imitations of Irish, Hebrew and Italian recruits.

The outstanding fault with this act is that Mayo relies too much on his speaking of Yiddish. This the audience resents. If he would eliminate this feature and add some imitations his act would improve in a short while.

H. S. K.

## McRAE AND CLEGG

Theatre—*Proctor's 125th Street.*
Style—*Bicycle novelty.*
Time—*Seven minutes.*
Setting—*In one.*

The stage is darkened, and a man, with a dark lantern, comes on. A young woman on a bicycle then rides on, and the man plays the flashlight on her. The man then exits, while his partner continues with her riding. She also exits and the man reappears astride a trick 'cycle. The two alternate, the man on a different vehicle at each reappearance and the girl always on the same bicycle.

The burden of the comedy work falls on the man, whose work in this respect is fair, although his riding is better The best riding, however, is done by the two in unison, in which the man works himself completely around the woman while in motion. While offering nothing not already seen in others of its kind, the act is fair entertainment on its present time. The young woman is comely, and shows to advantage in white tights and green trunks. T. D. E.

## HORTON AND LA TRISKA

Theatre—*American.*
Style—*Human doll act.*
Time—*Fifteen minutes.*
Setting—*Boxed scene in two.*

"The Clown and the Human Doll" is the title of the act presented by Horton and La Triska. The "doll" is played by the young woman, who represents a mechanical figure. She is dressed like a doll, and works her legs, arms and head as though controlled by mechanism. After showing the "doll" on the stage, the man, dressed as a clown, carries her down in the audience and puts her through paces in the aisle. During the entire time the girl never winks her eyes, but has a blank stare.

The clown then carries her back to the stage, when the girl sings a song about her being a make-believe doll, and they finish with a dance.

The idea is not by any means new, as it was presented in this country and abroad about fifteen years ago, but the girl in the present act is not the less clever because of this fact. E. W.

## MILITARY FOUR

Theatre—*Proctor's 125th Street.*
Style—*Singing and dancing.*
Time—*Sixteen minutes.*
Setting—*Special, in four.*

This act carries two men and two women.

The scene depicted is a military camp at dawn. Two sentries are seen on duty. Reveille is sounded. A shot is fired, whereupon the stars and stripes are hoisted to the top of a pole and unfurled to the morning breeze. A cannon is seen in the foreground; an ambulance in the background. The four then come on in military dress, and go through a drill. They then dance. The women exit, and the men go into a dance, to the strains of a Southern medley. The women then do an eccentric high-kicking dance with a patriotic finish, in appropriate dress. Changing their dress, the men then do a clog and an imitation of a drum corps. The last named number is good. The women then change their costumes and the quartette dance, to approaching sunset. The act closes with the men back on sentry duty and taps sounding.

It is a small-time act, which depends upon the military nature of its setting to command favor. T. D. E.

## CHIN SUN LOO AND CO.

Theatre—*Twenty-third Street.*
Style—*Illusion.*
Time—*Ten minutes.*
Setting—*Special. Four.*

Chin Sun Loo and two women assistants are presenting a novelty act that will do for an opening position on big time bills.

He opens with a trick in which he employs several iron rings. Following this, one of the women steps out and sings a song while he tears a piece of newspaper into an intricately patterned table cloth. His next trick is a fire-eating one in which he swallows burning pieces of paper and cotton, producing a grayish smoke and flame. He pulls out the cotton in the form of tape several yards long. For a finish he employs an illusion, making a woman appear in an empty oyster-shaped basket.

This act is well staged and the work of Loo is very clever. S. K.

## POND, ALBRIGHT & POND

Theatre—*Jefferson.*
Style—*Singing and comedy.*
Time—*Fourteen minutes.*
Setting—*In one.*

Pond, Albright and Pond, three men, have an excellent act for a second spot on the better small time and big time bills.

They open with a triple song number and follow with some crossfire talk and more songs. A solo by the taller of the three, a bass, is followed with more talk and songs, the act winding up with a comedy trio number. The effeminate actions of the three during this last should be cut out. S. K.

## MONROE AND McGUIRE

Theatre—*Proctor's Twenty-third Street.*
Style—*Comedy talking.*
Time—*Eight minutes.*
Setting—*In one.*

Nat Monroe and Tom McGuire have coupled up in a black face act and do it well. Their act provokes laughter galore and should meet with approval in whatever time it plays.

The greater part of their act is taken up with cross fire and each has a good line of repartee. They close with a card game in rhyme and the rolling eyes and the facial expression sends the act over with a punch. H. S. K.

# DRAMATIC and MUSICAL

## LAVEDAN'S "SERVICE," IMPRESSING WAR PLAY, AT THE COHAN

"SERVICE."—A drama in two acts by Henri Lavedan, presented at the George M. Cohan Theatre on Monday evening, April 15.

CAST.

Service.

Colonel Eulin.....Lee Baker
Lieutenant Eulin.....Georges Flateau
General Girard.....Roger Lytton
The Minister of War.....Rikel Kent
Madame Eulin.....Mrs. Fiske
Pauline.....Alexa Fior

A Night at an Inn.

A. E. Scott-Fortescue.....Harry Lambart
William Jones.....Tracy Barrow
Albert Thomas.....Robert Vivian
Jacob Smith.....Gerald Pring
First Priest of Klesh.....Charles Peyton
Second Priest of Klesh.....Owen Meech
Third Priest of Klesh.....Rikel Kent
Klesh.....Rene de la Chappelle

One of the most impressive and intensely patriotic of the many war plays presented in America since the outbreak of the great European conflict, is "Service," a French play by Henri Lavedan, in which Mrs. Fiske appeared for the first time at the Cohan Theatre on Monday evening.

Although the play was originally presented in Paris long before the great war was thought of, it is strangely prophetic, not only of the part which France was to play in the great struggle, but as to the planned murder which led to the declaration of hostilities.

This war was precipitated by the murder of a young French officer in Africa by Germans, and immediately upon the news of his death in France the developments leading up to it were exposed and war was declared.

The young officer's father was an intensely patriotic Frenchman, a retired Colonial, so thoroughly imbued with love of country that immediately upon his retirement he joined the secret service of his country and had for six years, unknown to even his wife, been a spy.

His youngest son, although a lieutenant in the French army, is a pacifist and his views are shared by the mother who, having lived her entire life in the atmosphere of militarism, is tired of it all. The son reveals to his mother that he has discovered an explosive so terrible that any country possessing it is assured of world dominion.

He keeps it a secret and is intent upon destroying the formula, but the father in his capacity of spy knows all about it, and when war threatens seizes it and turns it over to the government.

Its loss is discovered by the son and his mother, who find the father in hiding after he has turned the formula over to the war department, and here occurs the big scene of the play. The question of war and pacifism is threshed out between the three, the mother and son taking sides against the father. At its height the father confesses his part in the theft of the formula, and defending his actions tells of the murder of his son.

Instantly the view point of both mother and son change, all thoughts of pacifism leave them and both declare war on the spot. The boy seizes his sword and leaves to join his regiment.

The part of the old colonel was acted with great strength and feeling by Lee Baker, and Mrs. Fiske as the mother gave an excellent performance, although she seemed to lack strength in the big emotional passages.

Georges Flateau as the young lieutenant was exceptionally good and the balance of the cast did what little they had to do, satisfactorily.

The play is in but two acts and was preceded by a fine performance of Lord Dunsany's thrilling piece, "A Night at an Inn."

## BROADWAY WELCOMES CHAUNCEY OLCOTT IN "ONCE UPON A TIME"

"ONCE UPON A TIME."—A comedy in four acts by Rachel Crothers, produced Monday evening, April 15, at the Fulton Theatre.

CAST.

Bill.....Thomas Williams
Terry.....Chauncey Olcott
Annie.....Miss Eisle Lyding
Lizzie.....Miss Jessie Ralph
Patsy.....Bonnie Marie
The Boy.....George Brennan
Mary.....Miss Ethel Wilson
Jack.....Edward Fielding
Lenox.....W. L. Romaine

In the good old days of the Fourteenth Street Theatre and the Grand Opera House New Yorkers were always sure of an opportunity to see Chauncey Olcott once or twice a season, and, as this actor, with his sweet voice and Irish plays, was a great Metropolitan favorite he found a hearty welcome awaiting him.

But for some reason or other, since those houses have ceased to be the home of the drama Olcott has not visited New York with the same frequency, and it is more than a decade since he has been seen on Broadway.

Consequently, when he appeared at the Fulton Theatre last Monday night in Rachel Crothers' new play he was given a royal welcome. He found that, in spite of his long absence, his friends and admirers had not forgotten him, and his reception was divided between bouquets of flowers and salvos of applause.

For his vehicle, Miss Crothers has written a play with her star in mind, and, while it is fashioned along the prescribed lines of all Irish plays, it is still a little better than most in which he has appeared. It is a simple story, simply told, gives Olcott an opportunity to display his vocal powers without interference with the action of the piece and, therefore, it is little wonder that the show is pleasing.

"Once Upon a Time" tells how Terrence O'Shaughnessy, accompanied by an orphaned niece, comes to New York to place an invention on the market. Terry is from the West, but he is no rube, and succeeds in selling his patent for $10,000 and incidentally meets and marries the girl of his heart.

The old charm seems to cling to Mr. Olcott's voice, and he sang "Come Back to Ireland and Me," "My Irish Song of Songs," "My Little Colleen" and "Once Upon a Time" with his well-known skill.

His supporting company did well, but little Bonnie Marie, a child actress, scored a phenomenal success. Her performance of Patsy, Terry's little niece, is among the most remarkable bits of acting done by a child on the New York stage.

Cohan & Harris, under whose management Mr. Olcott is appearing, have given the work an adequate production. The engagement is for three weeks.

### "THREE WISE MEN" REHEARSING

Smith and Golden are rehearsing their new comedy "Three Wise Men," by Austin Strong, which will soon be produced at the National Theatre, Washington, D. C. The company includes: Lester Lonergan, Claude Gillingwater, Albert Bruning, Helen Menken, Robert Ames, Minna Gleason, Sam E. Hines, Harry H. Foreman, H. J. Blinkell, Arthur L. Cogliser and George Wright, Jr. Fred G. Latham is staging the piece.

### WOODS SHOW TO RE-ORGANIZE

BALTIMORE, Md., April 20.—"See You Later," A. H. Woods' latest production, has had a week's try-out here and will lay-off next week for reorganization of the company. It will resume April 29 in Washington, D. C.

## WASHINGTON SQUARE PLAYERS REVIVE WILDE'S "SALOME"

"SALOME."—A tragedy in one act by Oscar Wilde. "LONESOME LIKE," a comedy in one act by Harold Brighouse, and "THE HOME OF THE FREE," a comedy in one act by Elmer L. Reizenstein. Presented at the Comedy Theatre, Monday evening, April 22, by the Washington Square Players.

CAST.

Herodias.....Helen Westley
Salome.....Mme. Yorska
Herod.....Louis Calvert
Iokanaan.....Walter Hampden
A Page.....Gareth Hughes
A Young Syrian.....Rollo Peters

The new bill is likely to be more acceptable to the regular clientele than the previous offerings of this organization this season, chiefly because of the strong contrast.

"Salome" has not been seen on the New York stage for several years, even the music version not being heard, and as it has had but few local presentations in any time it has a certain novelty to many of our playgoers.

In order to make a noteworthy production the Washingtonians looked outside of their own organization for talent, and Mme. Yorska was chosen for the title role, but the selection was not a wise one, for her work was the one weak spot in the performance. Mme. Yorska's limitations do not warrant her playing Salome, for she lacks fire and abandon, in fact, in every requisite for the character she is wanting.

Walter Hampden was most impressive in the role of John. He lent grave dignity to the character, and his superb elocution was most pleasing to the ear.

Louis Calvert gave a rather stilted performance of Herod, while Helen Westley was forceful and convincing as Herodias.

The work was well staged. The scene of the terrace of Herod's Court, with the well (from which the voice of imprisoned John is occasionally heard) in the centre and Tetrarch's throne on the side, was massive and gloomy.

The performance had a tendency to drag, but it was not the less creditable.

"The Home of the Free" is a satirical skit in which a young man of free thinking proclivities plays a losing conflict with his mother who has old-fashioned ideas. The players were Saxon Kling, Elizabeth Patterson, Florence Enright and R. E. McDonald.

"Lonesome Like," which was originally presented by the Washington Square Players during the first season and now, as then, it pleases. Kate Morgan, Marjorie Vonnegut, Whitford Kane and Saxon Kling played the roles.

### WILL PRESENT "BELINDA" MAY 6

Ethel Barrymore will make her third production of this season on Monday evening, May 6, when she will present "Belinda," a three act comedy, in which Irene Vanbrugh was recently seen in London. "The Off Chance" will be withdrawn a week from next Saturday night.

### SELWYN TO OPEN IN AUGUST

Work was resumed last week on the new Selwyn theatre in West Forty-second street, which is scheduled to open Aug. 15. When completed, the house is expected to be one of the most handsome structures of its kind in the world. The opening attraction has not been determined upon.

### "BURGLAR" TO "HONEYMOON"

Edgar MacGregor, as soon as he gets "The Kiss Burglar" off his hands, will turn his attention to the rehearsals of "A Dislocated Honeymoon," which will be given a Spring try-out by Klaw and Erlanger.

### OPENING DATES AHEAD

New "Midnight Frolic"—New Amsterdam Roof, April 24.
"The Servant in the House"—Colombier, April 24.
"A Doll's House"—Plymouth, April 29.
"A Marriage of Convenience"—Miller's, April 29.
"Belinda"—Empire, May 6.

### OUT OF TOWN

"It Pays to Flirt"—New Haven, Conn., April 24.
"A Stitch in Time"—Hartford, Conn., April 27.
"A Dry Town"—Wilmington, Del., April 29.
"Over the Hills"—Washington, D. C., May 6.
"The Net"—Washington, D. C., May 13.
"Bruised Wings"—Atlantic City, N. J., May 13.

### SHOWS CLOSING

"Hedda Gabler"—Plymouth, April 27.
"The Fountain of Youth"—Miller's, April 27.
"Mrs. Warren's Profession"—Comedy, April 27.
"An American Ace"—Casino, April 27.
"Her Country"—Harris, April 27.
"The Off Chance"—Empire, May 4.
"Chu Chin Chow"—Century, May 4.
"Oh, Look"—Vanderbilt, May 4.

### "THE KISS BURGLAR" OPENS

BALTIMORE, April 22.—"The Kiss Burglar," a musical play in two acts, with book and lyrics by Glen McDonough and music by Raymond Hubbell, was given for the first time on any stage at the Academy of Music tonight under the management of William P. Orr and J. M. Welch. If the first night signs are any indication, "The Kiss Burglar" is in for a long and lucrative career in his chosen calling. The play is advertised as a show for the tired business woman, but "T. B. M." who fails to be diverted by the combination of smartness, freshness, tuneful music and above all, the charming personality and finished acting of Miss Fay Bainter, is beyond the reach of restoratives.

The music everybody whistles going home, is just reminiscent enough of "Poor Butterfly" and other popular hits from Mr. Hubbell's versatile muse to make them think they have caught on, and original enough to have a tang of novelty. It is full of lilting melodious tunes, that can be waltzed or jazzed—there is good dancing, exceedingly smart costumes, a small but pulchritudinous chorus and enchanting scenery, devised by Julian Mitchell and Edgar MacGregor to complete the ensemble.

As to the story, it is one of those agreeable mysteries that is perfectly transparent from the very beginning. Everyone knows how it will end when the lovely young Duchess of Orly has an adventure with a romantic burglar who is really escaping from the consequences of a brawl over a card game. The novel feature of the story is in the introduction of a second burglar, as innocent of burglarious intent as the first, but who is spurred on by an enterprising press agent of the parvenu family, whose guest the Duchess is, in New York.

Miss Bainter is altogether delightful as the Duchess. The part is one that calls for real acting, and she invests it with a distinct individuality and her own peculiar charm that has a certain elfin quality. She is wonderfully graceful and her pantomime is subtle and most expressive. In the bedroom scene with the burglar at the close of the first act, she played with exquisite sureness and delicacy of touch. Denman Maley, in the same scene as the burglar, contributed just the right degree of whimsical humor.

Armand Kalisz sang delightfully and acted with much foreign fervor as the Duchess' lover.

The only flaw in the production was in the book, which has some slight inconsistencies, but that is a defect that can be easily remedied with a few changes here and there.

### "THE NET" OPENS IN WASHINGTON

WASHINGTON, April 22.—"The Net," a three-act play by Maravene Thompson, will open at the Belasco Theatre, May 13.

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## THE LOAN DRIVE

Once again the theatrical business has been called upon to do its bit, in the matter of supporting the Liberty Loan, and once again the theatrical business has responded to the call unanimously. All the way up and down the scale from the most humble trouper to the seven-figure salaried movie star, the players have rallied to the support of the Government, and have given every evidence of being willing to assist in making the third loan a success, to the best of their respective abilities.

And while the players have been particularly active, the other factors of the theatrical business have not been idle by any means. Managers, agents, stage hands, musicians, ushers and house attaches all over the land have been doing their utmost to put the loan over with the proverbial "bang" so dear to the hearts of the show folk.

The returns from the theatres in the metropolitan district so far have been truly surprising, the vaudeville houses vying with their legitimate brethren in rolling up record-breaking totals. As an instance of the way in which the vaudeville houses have risen to the occasion, over $950,000 worth of bonds have been sold from the stage of the Riverside Theatre alone.

Before the current week has passed this sum will be vastly increased, and before the last day of the loan period has been reached it is highly probable that the sales of bonds at the Riverside will have topped the two million mark. Although the Riverside has been the banner house of the Keith theatres thus far, several others on the circuit have also shown results that are highly gratifying.

The Loew Circuit, the Fox Circuit, the Moss houses and the unattached vaudeville theatres all over the country are making remarkable progress with their daily bond sales, and when the final reckoning is taken will have been found to have fulfilled all that was expected of them.

Some wonderful results have been accomplished by the patriotic women of the Stage Women's War Relief. Several of the highest salaried women of the theatrical profession, belong to this organization, and more than one lucrative engagement has been passed up during the past month by members of the organization desirous of giving every moment of their time to the great campaign the Stage Women are now so successfully carrying on.

The little theatre of the Stage Women's War Relief on Fifth Avenue has proven a distinct novelty and, besides providing a novel medium for the sale of bonds, has been an exceedingly good advertisement for the drive. Situated as it is in the heart of New York City, more than a million persons pass this little structure daily. Their attention is naturally drawn to it by the presence of the theatrical stars who appear at intervals throughout the day, and undoubtedly hundreds of sales can be indirectly traced to speeches delivered from its stage.

The Actors' Equity Association, an organization containing on its membership rolls the majority of the dramatic and musical comedy stars, has also done a great deal to further the cause.

The National Vaudeville Artists, the Lambs, the Friars, the Elks and, in fact, every club or organization in any way connected with the theatrical business, is likewise doing its bit, individually and collectively. The motion picture industry has also contributed its efforts in no small measure toward the successful carrying out of the Third Loan.

Magnates, operators, camera men, directors, exhibitors, have all joined in the mighty effort to assist in raising the necessary money to put the Horrible Hohenzollern out of business for good.

Charlie Chaplin, Douglas Fairbanks and Mary Pickford, in this drive as well as the two previous ones, have shown that their ability to sell bonds is quite on a par with their ability to amuse screen audiences, which is certainly saying a great deal.

Not only in selling bonds to others has the theatrical profession proved its worth as a factor in putting the loan over, but the profession has readily proved that it believes in practising what it preaches, and, according to report, has bought, and will continue to buy, bonds to the full measure of its purchasing ability.

## ONE WAY TO SAVE MONEY

Thousands of dollars are wasted annually in the film studios. This fact has been admitted time and again by the powers that be in the picture business. Efficiency experts, who in the main were neither efficient nor expert when it came to eliminating the wastage evil have been tried by several of the larger concerns. The results, to put it mildly, have been anything but satisfactory. To be sure, in one or two instances, time-saving systems have been introduced with more or less success, and the abolishment of the stock company plan has cut down the overhead, to a certain extent. So far, however, no system has been devised that has completely eliminated the wastage evil, and the chances are that none ever will be. The reason for this is apparent. The film manufacturing business, like every other branch of theatricals, contains an element of chance. All of the efficiency experts in the world can't eliminate it, because it is an integral part of the business. If the film manufacturers, however, want to save an amount of money, that makes the yearly total of what is necessarily charged up to studio wastage look pale by comparison, they might take a good look over the distribution end of the business. Take the territory in and around Minneapolis, for instance. There are approximately 4,500 theatres in this territory and about sixty film exchanges supplying them with pictures. Ten could do the work just as well, if not better. This condition is paralleled in every section throughout the country. For a business that is always preaching co-operation, there seems to be an awful lack of it in the film industry. It's about time some of the film manufacturers stopped talking, and got down to cases.

### 25 YEARS AGO

Prof. Zancig sailed for a European tour under direction of Jack Curry.

Chas. G. Kilpatrick rode down the west steps of the Capitol at Washington on a bicycle.

Will Rosseter published "The Cat Came Back."

## Answers to Queries

M. L., Boston.—He is a Gentile, about thirty-four years of age.

C. H.—Arnold Daly was once an office boy in Charles Frohman's offices.

D. G. H.—Prof. Hobe, aeronaut, was killed by a 300-foot fall from a balloon.

B. B. B.—The Edwin Forrest Home is located at Holmesburg, Philadelphia, Pa.

K. J.—Edward Rice "1492." Mrs. Fiske has appeared in many roles, too numerous to mention here.

I. M. T.—1. It was presented at the Criterion Theatre in 1906. 2. Sothern appeared in the play.

D. F.—The question you ask is not in our field, but we will refer your inquiry to *Musical America.*

G. H.—If you will send a letter to this office we will advertise it and the chances are that he will get it.

S. K.—Any of the popular music publishers will reply to your inquiry. Apply to their professional department.

S. K.—Florenz Ziegfeld first came into prominence as a manager when he was agent for Sandow, the strong man.

F. L.—Lydia Lopokowa appeared in vaudeville for a short time, after which she was engaged for the Russian Ballet.

F. V.—Lee Harrison and Arthur Dunne were with "The Blue Beard, Jr." Billy Van was with Al G. Field's Minstrels.

Wilson.—The old Novelty Theatre in Brooklyn was at one period of its career the leading dramatic house of the city.

John Arthur.—Mary Pickford was born in Canada. She is reported to earn in the neighborhood of a million dollars a year.

S. T., B'klyn.—A letter addressed care of the Players' Club will reach him. He is a member of both the Players and the Friars Clubs.

F. K.—Several booking agents will be glad to give you a try-out and there is a possibility that you may be booked if your act is suitable.

G. H.—An act is judged by its merit and not by the number of people in it. There are singles in vaudeville who make more money than entire troupes.

G. H.—We cannot say whether Charlie Chaplin is engaged to be married. So far as we know he has never married and hence he cannot have deserted his wife.

H. J.—Giovanni Martinelli never appeared in vaudeville. You have confused him with another opera singer, Guido Ciccollini, who is playing the Orpheum Circuit.

V. M.—We have no record of the whereabouts of the act you mention, but you might receive fuller information if you will apply to the booking office which handled their act.

W. L.—We have no knowledge of the production of the show you mention. It certainly was never produced on Broadway, but may have had a premiere out of town after which it died out.

D. B.—"The Dark Side of a Great City" was first presented in New York at the Third Avenue Theatre. Con Conroy and Company originally acted at Black's Opera House, Springfield, Ohio.

T. R.—Robert Edeson appeared in "Strongheart" under the direction of Henry B. Harris. He also appeared in moving pictures and his latest attempt has been as author of an unsuccessful stage drama.

## Rialto Rattles

**THEY'RE OUT ALL RIGHT**

After seventeen losing weeks at the Fulton Theatre, Hitchcock and Goetz are out, says a current newspaper item.

**SUPPRESSED DESIRES NOTE**

"Suppressed Desires" has been shelved. Vaudeville patrons and managers evidently suppressed their desires to see it.

**OBITUARY NOTE**

Alan Dale's play "The Woman of the Future" has been packed away in the storehouse for good. It's "The Woman of the Past" now.

**HE'S A REAL OPTIMIST**

Correspondent for an amusement journal stated last week, that "the outlook in Peoria is radiant." That's our idea of a real optimist.

**THEY CAN'T TAKE A JOKE**

And now the film men are kicking because they claim they have discovered a "joker" in their booking contracts for the new Charlie Chaplin comedies.

**DULL WEEK IN MOVIE LAND**

Last week was a dull one in movie land. Only four billion dollar mergers were proposed, five million dollar companies were started and six half million dollar law suits were filed.

**THAT'S UNDERSTOOD**

Some of our best little movie magnates must indulge in a quiet little smile, when they read the high brow interviews their press agents write for them and manage to get over in the film trade papers. That is to say, of course, the ones who can read English.

**NOT THE FIRST BY ANY MEANS**

Many of the most effective scenes in "Hearts of the World," the Griffith war spectacle, are enacted by players who are said to be natives of the town of Ham in France. This isn't the first time though, by any means, that ham actors have put it over on the screen.

**THEIR FAVORITE PLAYS**

Harry Houdini—"The Escape."
Martin Beck—"Business Before Pleasure."
Guy Empey—"The Sunshine Girl."
Lee Ochs—"The World Against Him."
Douglas Fairbanks—"Don't Weaken."
E. Ray Goetz—"A Friendly Divorce."

**SOUNDS REASONABLE.**

Somebody must have a deep seated grudge against the acrobats, judging by the letters appearing in the theatrical papers of late. Can't imagine who started this campaign to belittle the acrobats, unless it might have been some actor, envious of the way in which acrobats play juvenile roles in burlesque shows.

**WHAT THEY USED TO BE**

Edwin Arden was once a cow puncher.
Ray Raymond was once a theatre treasurer.
Chas. Dillingham was once a newspaper reporter.
Gertrude Hoffmann was once a chorus girl.
Harry Tighe was once a piano player in a theatre orchestra.
Jules Von Tilzer was once an actor—just once.

**FAMOUS SAYINGS OF FAMOUS MEN**

Lawrence Goldie—"How much?—Too much."
Max Gordon—"I told you so."
Johnny Collins—"I've got you pencilled in for next week at the Brighton."
Bill Quaid—"We've got the best show we ever had at the Fifth Avenue, this week."
A. L. Robertson—"Mr. Albee is busy just now, is there anything I can do for you?"
Ernie Williams—"Put it on at the National for me and I'll look it over, and let you know."

# MELODY LANE

## STASNY CO. TAKES OVER JEROME OFFICES

**Will Operate Them as Professional Department. William Jerome to Retire From Publishing Business**

The A. J. Stasny Music Co. has taken over the lease of the offices of the William Jerome Music Co., in the Strand Theatre building, purchased all the furniture and fixtures, and as soon as alterations and improvement are completed will take possession and operate them as its professional department.

The new quarters, which will be conducted in conjunction with the Stasny executive offices at No. 56 West 45th St., as well as the other office in the Strand building, are particularly valuable for a music publisher. Located on Broadway in the centre of the theatrical district, they were in big demand and the Stasny Company secured the lease only after considerable bidding.

William Jerome still retains his catalogue of popular song publications, which will doubtless be sold to some publisher within a few days as he has on numerous occasions stated that he was tired of the publishing business and preferred to devote his entire time to the writing of songs and special material for vaudeville acts.

His catalogue contains several numbers which have met with quite some popularity among them being Frances White's "Mississippi" song and "When the Yanks Come Marching Home." His big song hit "Over There" was sold last October to Leo Feist, Inc., for $25,000 and shortly after George M. Cohan, who was the financial backer of the concern withdrew and since then Jerome has been operating the business alone.

### TUNEFUL SCOTCH SONG READY

"When It's Halloween in Bonny Aberdeen, I'll Be Coming Through the Rye" is the title of a charming Scotch song recently released by M. Witmark & Sons. There's a charm about the songs of bonnie Scotland that is not to be denied as there is something about the music of Scotch songs that suggests the land of the kilties and the heather and the new song is no exception.

The song is by Addison Burkhardt and James V. Monaco and both writers have done justice to the subject. There's a swing and lilt and a melody to it that is simply captivating and the song seems destined to score a quick and lasting success.

### CRITIC APPOINTED SONG LEADER

Paul Morris, music critic of the New York *Herald*, has been appointed song leader at Camp McClellan, Anniston, Ala. His appointment is in pursuance of the War Department's policy to have music figure more largely in army training.

### MEL. MORRIS WITH FEIST

Melville Morris, for the past eleven years a member of the New York staff of J. H. Remick & Co., is now connected with the professional department of Leo Feist, Inc.

### MUSIC FIRM CHANGES NAME

The music publishing house of Charles Snyder and Company has changed its name to Snyder and Henry and new offices have been opened in the Exchange Building at No. 145 West Forty-fifth street.

### MINSTRELS SING COHEN SONGS

Coburn's Minstrels are singing the new Meyer Cohen songs "Mother of France" and "When the War Is Over."

### BERT GRANT ENLISTS

Bert Grant, the songwriter, has enlisted in the First Field Hospital Corps, U. S. A.

### PRINTER GETS JAIL SENTENCE

William A. Walter, a Brooklyn printer, pleaded guilty before Judge Garvin of the United States District Court, Eastern District of New York, last week to a charge of copyright infringement made by Leo Feist, Inc.

The songs involved in the case are "Over There" and "Where Do We Go from Here?" both published by the Feist house, and the infringement charged was in connection with the printing of the words of the numbers to be distributed at dinners and similar functions.

A sentence of one day in jail was imposed, the court extending leniency on account of the valuable assistance rendered in furnishing names and addresses of printers who are engaged in the same kind of work.

The case is of much interest to music publishers, as it is the first conviction obtained in connection with the printing of song words for dinner souvenirs and other affairs without the copyright owner's permission.

### "SUNSHINE JANE" HAS SCORED

The success of J. Keirn Brennan's and Ernest R. Ball's ballad "My Sunshine Jane" seems assured. The song is aptly named, and is a number that the memory retains readily, and is equally effective whether rendered as a solo, duet or quartette. In the last mentioned form it is becoming very popular, and hardly a quartette of reputation has failed to include it in its list of numbers.

Brennan and Ball have written many successes together but none possesses a greater appeal to the world of music than "My Sunshine Jane."

### WANTS ANTHEM DESIGNATED

Representative McFadden of Pennsylvania has introduced a resolution before the House of Representatives at Washington to make "The Star Spangled Banner" the national anthem.

The song is regarded the national anthem by common consent and by custom, but it has never been made so by legislation.

### E. RAY GOETZ SUED FOR DIVORCE

E. Ray Goetz, the composer and songwriter, has been sued for divorce. Mrs. Goetz, who before her marriage was a prominent musical comedy actress, under the name of Ethel Johnson appeared in a number of the musical plays for which Mr. Goetz wrote the music.

### TIERNEY'S MUSIC POPULAR

Harry Tierney is said to have written some of the best music of his career for the Century Grove production and several of the songs are already being whistled along Broadway.

### CHAPPELL BUYS JEROME SONG

Chappell & Co. have purchased the publication rights of the William Jerome Publishing Co.'s song "Top O' the Mornin'" by Jack Egan.

### CLIFFORD ODOMS INJURED

Clifford Odoms of the Leo Feist staff is confined to his home with a severely bruised foot caused by the falling of a heavy steam radiator.

### BEN RIGGS HAS NEW SONG

Ben Riggs has written a new patriotic song entitled "Why Can't We All Be United?" It is published by G. and A. Barbieri.

### HOWARD JOHNSON ENLISTS

Howard Johnson, the song writer, enlisted on Thursday of last week in the U. S. Navy.

### WENRICH JOINS THE LAMBS

Percy Wenrich was admitted to membership in the Lambs' Club last week.

## PROCLAMATION ON COPYRIGHT ISSUED

**President Wilson Announces Agreement With Australia in Regard to Musical and Literary Works**

President Wilson has issued a proclamation in regard to the copyright agreement with Australia in the matter of musical and literary works and the mechanical parts of instruments in reproducing the former.

The proclamation concerns an act of Congress of March 4, 1909, entitled:

"An act to amend and consolidate the acts respecting copyright so far as they secure copyright controlling the parts of instruments serving to reproduce mechanically the musical work, shall include only compositions published and copyrighted after this act goes into effect, and shall not include the words of a foreign author or composer unless the foreign state or nation of which such author or composer is a citizen or subject grants, either by treaty, convention, agreement, or law, to the citizens of the United States similar rights."

It is further provided that the copyright secured by the act shall extend to the work of an author or proprietor who is a citizen or subject of a foreign state or nation, only upon certain conditions set forth in said act, which are as follows:

"(a) When an alien author or proprietor shall be domiciled within the United States at the time of the first publication of his work; or

"(b) When the foreign state or nation of which such author or proprietor is a citizen or subject grants, either by treaty, convention, agreement, or law, to citizens of the United States the benefit of copyright on substantially the same basis as to its own citizens, or copyright protection substantially equal to the protection secured to such foreign author under this act or by treaty; or when such foreign state or nation is a party to an international agreement which provides for reciprocity in the granting of copyright, by the terms of which agreement the United States may, at its pleasure, become a party thereto."

### FEIST WINS HONOR FLAG

Leo Feist, Inc., is the first publishing house to win the Liberty Loan Industrial Flag, offered by the Rainbow Division of the Liberty Loan Committee to all business houses whose employees to the extent of 60 per cent. have subscribed to the Third Liberty Loan. Eighty-seven and one-half per cent. of the Feist staff have already purchased bonds, and before the week is out it is believed over 95 per cent. will have subscribed. The flag now flies from the Feist building, in West Fortieth Street.

### VON TILZER HAS NEW SONGS

Harry Von Tilzer has a number of new songs which he has recently released which are scoring big in the profession. The leaders are "If They Ever Put a Tax on Love," "The Little Good for Nothing's Good for Something After All" and a clever comedy number entitled "You're a Better Man Than I Am, Gunga Din."

### FEIST MANAGER DRAFTED

Frank Novak, manager of the Leo Feist, Inc., Cincinnati office, has been drafted for the National Army and ordered to report for training on Thursday of this week.

### FORSTER BACK FROM COAST

F. J. A. Forster, the Chicago publisher, who has been spending a two months' vacation on the Pacific Coast, returned home on Monday.

### JEROME JOINS FEIST STAFF

William Jerome has joined the writing staff of Leo Feist, Inc., and all his future writings for a term of years will be published by this house.

In addition to securing his services the Feist concern has also taken over two of the publications of the Jerome catalogue. They are Frances White's "Mississippi" song and "The Blushing Bride and Groom" from the Hippodrome production.

### STELLA MAYHEW SENDS A WIRE

Stella Mayhew, who is now headlining in vaudeville, sent a telegram to Harry Von Tilzer last week in which she said that owing to voice trouble she had not put on the song. "The Makings of the U. S. A." earlier. "I did get it on last night, however," the wire reads, "and the song scored one of the big hits of my entire singing career."

### $1,000 PRIZE FOR MELODY

Arthur B. Lewis, president of the Unevida Gold Mining Company, has written a patriotic song poem entitled "Our Country" and he is so anxious to secure a suitable melody for it that he is offering a prize of $1,000 for one.

He will give full particulars to anyone inquiring at his office in the Broad Exchange Building.

### SERVICE FLAG SONG SCORES

"There's a Little Blue Star in the Window," the McKinley Music Company's new number, is fast becoming a big favorite with ballad singers.

A number of the best known singing acts are featuring it, and it is scoring a decided success with them.

### "PERSHING" SONG FEATURED

Raymond and Caverly, at the Bedford Theatre, Brooklyn, this week are successfully featuring the new song "Just As Washington Crossed the Delaware, General Pershing Will Cross the Rhine."

The song is the big hit of their act.

### "GOING UP" FOR LONDON

Louis Hirsch's successful musical comedy, "Going Up," which has been playing to packed houses since last Christmas, is to be produced immediately in London. Rehearsals for the production have been going on for the past two weeks.

### NEW HARRIS SONG READY

"One! Two! Three! Boys, Over the Top We Go," Charles K. Harris' new patriotic number, is ready for release. It is being rehearsed by many well-known vaudeville singers, all of whom are enthusiastic in its praise.

### CHICAGO WRITERS IN N. Y.

Billy Baskette and George Little, writers of "Good-bye Broadway, Hello France" and other popular numbers, are in New York with a big collection of new songs which they are submitting to publishers.

### TOBACCO SONG FEATURED

Adeline Francis, the phonograph girl, is featuring Harry Von Tilzer's new song, "The Makings of the U. S. A.," and has written that it just suits her act.

### SONGWRITER BUYS $1,000 BOND

Billy Baskette, the Chicago song writer, contributed his bit to the Government loan drive last week by purchasing a $1,000 bond.

### SHERWOOD WITH VANDERSLOOT

Ray Sherwood is now the New York representative of Vandersloot, the Williamsport, Pa., publisher.

### DALY CO. ISSUES NEW SONG

The Daly Music Co. has recently issued a new song entitled "A Mother's Prayer for Her Boy Out There."

# STOCK REPERTOIRE

## ELIZABETH DAY CO. OPENS AT WHEELING

### BEGINS SEASON AT VICTORIA

WHEELING, W. Va., April 19.—The Elizabeth Day Players, under the management of Tom Wilson, opened an indefinite season at the Victoria Theatre yesterday with "Rich Man, Poor Man" as the bill, and, if the opening is any criterion to go by, the organization is likely to stay here for many weeks.

The company, individually and collectively, is quite the best of the stocks that have played this city, each member of it showing decided ability. The opening bill presented the members to good advantage, each one doing good work, and the performance was most satisfactory.

Elizabeth Day, the star, at once established herself as a favorite. She is an actress of ability.

The production, which is of high merit, was put on under the stage direction of George Richardson, whose hand stamps him as one of our best directors, while the scenic equipment, from the brush of Chester Woodward, is deserving of praise.

The company supporting the star includes: Jack Rice, leading man; Elizabeth Graham, ingenue; Wm. Green, second business; Linda Earle, second woman; Carl Reed, juvenile man; George Richardson, low comedian; Thomas Wilson, characters; Regina Ve King and John Bates, general business.

A good line of plays has been selected, among which are "The Tidal Wave," "Broken Threads" and "Cheating Cheaters."

### MOLINE LIKES OLIVER PLAYERS

MOLINE, Ill., April 18.—The Otis Oliver Players are in their fourth week and are doing so well that the indications are the engagement will extend well into the Summer. The performances are winning high praise for their excellence. The productions are built and painted under the supervision of Fred Johnson and Glade Horney. This week "Polly of the Circus" is the bill. Next week "A Pair of Sixes."

### TO JOIN HAMILTON-LASLEY SHOW

SPRINGFIELD, Mo., April 17.—Harry Colgrove and Florence Winters (Mrs. Colgrove), who have been at their home here since the death of Mr. Colgrove's mother on March 27, will leave next week to join the Hamilton-Lasley Players, who open under canvass May 1 at Union City, Tenn., with Miss Winters featured as leading lady with the company.

### OPERA PLAYERS OPEN IN MAY

HARTFORD, Conn., April 22.—The Opera Players will open a Summer musical stock season early in May at Parson's Theatre, presenting a good line of musical comedy productions. The management has engaged an excellent company, which includes several of last season's favorites. Rehearsals start this week.

### COLTON STOCK ORGANIZING

INDIANAPOLIS, Ind., April 19.—Manager Charles E. Colton is busy organizing the Colton Dramatic Co., which begins next month its eleventh annual tour. The company will carry a band and orchestra. Rehearsals begin May 6 at Kewanna, this State, at which place the tour begins.

### JOINS LA SALLE STOCK

PHILADELPHIA, Pa., April 22.—Lucille Crane has joined the Richard La Salle Stock at the Orpheum, Germantown, to play ingenue leads.

### STOCK ACTOR KILLS PHYSICIAN

SAN FRANCISCO, Cal., April 21.—Frank Freeman, a member of a local stock company, is in custody here charged by the police with killing Dr. Martin Krotoszyner, a leading physician here. Freeman called on Dr. Krotoszyner and a few moments after he had entered the private office several persons in the waiting room were attracted by shots. On entering the room it is alleged that Freeman held a smoking pistol in his hand. He was taken to the police station, where an examination, it is said, showed him to be crazed by brooding over his own physical condition.

### JOHN GILPIN SHOW OPENS

FRANKFORT, Ky., April 17.—John Gilpin will open his own dramatic and vaudeville show next Monday at this place, and plans to spend the greater part of the season in this State. The show is called Buckskin Jack's Big Show, a title well known in this section of the country, and made popular by Gilpin's father. Manager Gilpin has gathered together a company of capable dramatic and vaudeville people headed by himself and wife, Edna, and will present a good line of plays and specialties.

### MILWAUKEE STOCK DOING WELL

MILWAUKEE, Wis., April 18.—The stock company at the Shubert is doing well. The roster includes several favorites and in its entirety is one of the most capable organizations that has ever been seen at this house. Ruth Robinson and Harry Minturn are popular in the leading roles. The others are John Fee, Mildred Davenport, Vaughan Morgan, Edith Harcourt, Willard Foster, Betty Brown, Helen De Land, Bob Jones, Karl Way, Roy Scott and Jack Dale.

### KETROW BROS. SHOW OPENS MAY 1

ANDERSON, Ind., April 20.—The Ketrow Bros. Comedy Co. will open the season under canvas on May 1 at this place. This will be the thirteenth season of the show, which has won an enviable reputation through this State, Ohio and Michigan, and will play the same territory this year. William Ketrow continues as manager, with his brother, Frank, as general agent.

### PHILLY TO HAVE ANGELL STOCK

PHILADELPHIA, April 20.—Manager Joe Angell was in the city this week for the purpose of securing a theatre for the Summer for the Angell Stock Co. which he contemplates opeing the second week in May. The company includes Alice Bowdish, Alice Collison, Neva Fisher, Frank Root, Barry Donnelly, Allan Fisher, Perry Norman, George Denton and Thomas Alton.

### MANVILLE ORGANIZING TENT CO.

APPLETON, Wis., April 18.—Manager Charles Manville is here organizing the Manville Bros. Dramatic Co. (under canvas show). Their theatre company is now in Oklahoma. The tent show opens in May in Illinois.

### FRANCIS KELLY CO. REHEARSING

ST. CHARLES, Mich., April 20.—The Francis Kelly Stock Co. starts rehearsals next Monday and will open the season under canvas early in May with a fully equipped and enlarged show.

### RUTH LECKLER SCORES

HOBOKEN, N. J., April 22.—Ruth Leckler opened this afternoon in the leading feminine role in "Common Clay," given by the stock company at the Strand Theatre, and scored a distinct success.

### FRED ELLIS JOINS COLORS

LOUISVILLE, Ky., April 17.—Fred Ellis, trap drummer with the Ed. C. Nutt Comedy Players, has joined the colors, and is in training camp here.

## LIBERTY STOCK TO OPEN IN STAPLETON

### STARTS MONDAY APRIL 29

The Liberty Stock Company will open a Summer season at the Liberty Theatre, Stapleton, Staten Island, on Monday, April 29, the combination and vaudeville policy, which has prevailed for some time, being put aside until the Fall.

Manager Jack Horn has engaged a company of players through the office of Wales Winter, among whom are Carl Brickert, leading man; Irene Summerly, leading woman; Millard Vincent, second man; Charles Hallock, characters; Louis Albion, comedian; Houston Richards, Juvenile man; Pauline W. Smith, second woman; Helen Spring, ingenue, and Frances Younge, characters.

The productions will be under the stage direction of George Vivian, which is a guarantee of an excellent standard of performances. Special scenery will be made for each play, and, as the artist will follow the scene models used in the original productions, each will be given in Stapleton as it was presented on Broadway.

The opening play will be "Here Comes the Bride," which will be followed by "Cheating Cheaters," "It Pays to Advertise," "Broken Threads" and others that have the New York stamp of success.

One bill will be given weekly with matinees on Wednesday and Saturday. The top price of seats will be $1.00.

Stock was at one time a popular form of entertainment in Staten Island, but there has been no company there for seven years, and the prospects seem good for the success of the Liberty stock. The theatre draws its patronage not from Staten Island only, but from New Jersey as well, and with such an excellent organization as Manager Horn has engaged it should prove a strong magnet.

### DIRECTOR HORNE WINS PRAISE

LYNN, Mass., April 17.—H. M. Goodhue's Stock Co., at the Central Square Theatre, under the stage direction of Harry Horne, has become firmly fixed in the favor of the local theatre-goers and will remain till the end of the Spring season. The productions, under Mr. Horne's direction, are the talk of the town, and the local papers have caught the fever in praising his work. "Here Comes the Bride" is pleasing the patrons this week. Next week "The Girl Outside" will be the bill, with "The Brat" and "The Other Wife" to follow in the order named.

### ENGAGING NEXT SEASON'S CO.

PORTLAND, Ore., April 25.—C. E. Everett, manager of the Alcazar Stock Co., here, is already getting his company together for next season. Through the Chamberlain Brown Agency, New York, he has engaged Edward Everett Horton for leading business and Mark J. Elliston for second business. The season will open about Labor Day.

### EARL WOLTZ SHOW READY

KEYSVILLE, Ga., April 18.—The Earl Woltz Big Tent Show is about ready to start its season. A new line of plays and specialties will be presented this season, and the company will travel in Manager Woltz's new combination car.

### HOT SPRINGS STOCK DOING WELL

HOT SPRINGS, Ark., April 19.—The stock company at the Grand Theatre is rounding out its twenty-fifth with good business still ruling.

Stock and Repertoire continued on Page 27

### STUART WALKER STOCK OPENS

CINCINNATI, O., April 21.—Stuart Walker opened at the Lyric Theatre tonight with his stock company, presenting "Seven Keys to Baldpate." The play was given a capital production, and the performance was a credit to the several members in the cast. The company includes Margaret Mower, Beatrice Maude, Judith Lowry, Elizabeth Warren, Helen Vivian, George Gaul, Paul Kelly, Morgan Farley, Edgar Stehli, Aldrich Bowker, Willard Webster, Joseph Graham, Colin Clements, Robert W. Smiley, Chas. Newsom and Stuart Walker. Frank J. Zimmerer is the scenic artist, and Alta May Coleman has charge of the publicity. The Walker company will stay at the Lyric for four weeks. "Romance" will be the second bill, "Stop Thief" the third, and for the last week "The Misleading Lady" will be given. At the conclusion of the engagement here the company goes to the Murat Theatre, Indianapolis.

### KINSEY KOMEDY KO. REHEARSING

FOSTORIA, O., April 22.—The Kinsey Komedy Ko starts rehearsals this week to be in readiness for the opening on May 6. Manager Frank F. Miller has engaged a good company to support Madge Kinsey, the star, among whom are Kathryn Kinsey, Beth Kinsey, Mary Young, Georgia Munson, Dora Robin, Hazel Melnotte, Esther Sauer, Ruth Hurley, Paul Brady, Van Miller, Cal Coast, Ben Howe, Wm. Hurley, C. Melnotte, Harry Edson, Charles Crise, Floyd Sarver and George Sands. A repertoire of popular plays has been secured, including "Going Straight," "Somewhere in France," "The Higher Law," "The Little Girl That Forgot," and "Out on a Lark."

### MANHATTAN PLAYERS OPEN

ROCHESTER, N. Y., April 22.—The Manhattan Players, under the management of Howard Rumsey, opened tonight its sixth annual Summer season at the Lyceum Theatre, presenting "Nothing But the Truth." The company was given a hearty reception, and the performance was highly satisfactory. Chas. D. Pitt, the stage director, came in for a full share of recognition for the excellence of the production.

### CARTER DOING GOOD BUSINESS

SEATTLE, Wash., April 18.—It looks as though Monte Carter had struck the right idea with his musical comedy company at the Oak Theatre, where he is giving good shows at 10, 20 and 30 cents, to good business. His company includes Carter, himself, George X. White, Walter Spencer, Phyllis Gordon, Blanche Gilmore, Della Estes, Oscar Gerard and a chorus of ten.

### QUINCY STOCK PLEASING

QUINCY, Ill., April 17.—The Harrison-White Stock Players at the Bijou Theatre, formerly the American, are pleasing the local theatre goers. The company is made up of capable players and the plays presented are of a good class. The theatre looks well in its new dress. It has been remodeled and redecorated throughout and presents a bright, new appearance.

### STOCK ACTOR JOINS COLORS

CAMP LEE, Va., April 17.—George G. Russell, the well-known stock juvenile actor, has at last succeeded in being called to the colors after having been rejected ten times. He is located in the First Training Battalion, First Company, 155 Depot here. Russell's eighteen-year-old brother has enlisted in the Marine Corps, and is stationed at Port Royal, S. C.

### JOINS SEATTLE MUSIC STOCK

SEATTLE, Wash., April 17.—Olive Phinney has joined the West-O'Brien Musical Comedy Co. at the Orpheum Theatre here.

### LEWIS CO. STARTS REHEARSALS

BELVIDERE, Neb., April 22.—The Wm. F. Lewis Stock Co. starts rehearsals this week, and opens early.

# THE GREATEST BALLAD OF THE SEASON

# "THAT'S WHAT GOD MADE MOTHERS FOR"

## Try it on the piano and convince yourself

That's What God Made Mothers For
By LEO WOOD
Valse Moderato
Vamp
VOICE
I dreamed I saw my dear old moth - er kiss - ing me good - bye, And
I've watched you from the time I rocked you in your cra - dle dear, I've
tho' her heart was break - ing and the tears shone in her eye. She
dreamed for you and planned for you and longed to keep you near. But
whis - pered, "Boy don't let our part - ing greive you an - y more. But
now the, time comes and your go - ing, to some dis - tant shore. Is
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just re - mem - ber this is what God made all Moth - ers for.
on - ly one of man - y cares God made all Moth - ers for.
REFRAIN
To watch o-ver you when a ba - by, To sing you to sleep with her song,—
— To try to be near you to com-fort and cheer you, To teach you the right from the
wrong— To do all she can to make you a man And o-ver a mil-lion things more.
To sigh for you, cry for you, yes, ev-en die for you, That's what God made Moth-ers for.—
That's What God, etc.-2

## OUR OTHER BIG HITS

**"There's A Vacant Chair In Every Home To-Night"** **"Mothers of France"**
**"When the War Is Over I'll Return To You"** **"Over In Hero Land"**
**"I'd Love To Dance An Old Fashioned Waltz"**

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**NOW IN PRESS** **Blanche Merrill and Eddie Cox's song hit**

# "MY SYNCOPATED MELODY MAN"

**Sung and introduced by MARION HARRIS** **Hear it in the Victor record No. 18152**

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# MEYER COHEN MUSIC PUB. CO., INC.

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# BURLESQUE

## A. B. C. SHOWS GET EXTRA BOOKING

### ALL MADE MONEY THIS YEAR

Several shows on the American Circuit are booked for extra time after the close of the regular season. The season just closing has been one of the best in the history of the circuit. Every show on the wheel is understood to have made money this year.

Following is a list of the American shows, giving the extra time, the dates and the theatres the shows will play following the close of the regular season:

**"Mischief Makers."**

Week May 13, Gayety, Baltimore; May 20-21, So. Bethlehem; 22-23-24-25, Wilkes-Barre; week May 27, Star, Brooklyn; week June 3, Gayety, Brooklyn.

**Monte Carlo Girls.**

Week of May 13, one nighters; week May 20, Gayety, Baltimore.

**"Girls from Happyland."**

Week May 5, Englewood, Chicago (this is in place of the Gayety, Milwaukee). Week May 13, one nighters; week May 20, Star, Brooklyn; week of May 27, Gayety, Brooklyn.

**Pat White and His Gaiety Girls.**

Week May 13, Star, Brooklyn; week May 20, Gayety, Brooklyn.

**Jack Reid's "Record Breakers."**

Week of May 13, Gayety, Brooklyn.

The "Pacemakers" and "Cabaret Girls" will go into stock at Minneapolis and St. Paul the week of May 13.

### ACTRESS SELLS $97,550 BONDS

Sylvia Seville, a member of the Puss Puss Company, made a Liberty Loan speech at every performance during the engagement of that company at Hurtig and Seamon's, this city, with the result that $55,350 worth of bonds were sold for the week by the following members of the company: Blanche Harris, Anna Hills, Inez Richery, Florence Neuman, Anna Barr. Adele Francis, Florence Palfrey. Miss Seville also sold bonds when not working and up to last Saturday had brought the total of bonds sold through her instrumentality up to $97,550.

### 14TH STREET GETS NEW COMPANY

An entire now company, headed by George Milton, opened Monday at the Fourteenth Street Theatre.

Others in the cast are: Jane Ring, ingenue; Neil Lavender, prima donna; Bonnie Lloyd, soubrette; Harry Jenkins, Jim Horton and Jack Alford. Twenty girls are in the chorus.

Milton produced the show. A. Coccia arranged the numbers.

### SYMONDS & WESTON TO SPLIT

Alfraetta Symonds and Joe Weston, of the "Maids of America" company, have mutually agreed to split their act at the close of the present season. Weston expects to go with a Broadway show next season. Miss Symonds is negotiating with several burlesque managers as a soubrette. They have been working together the past four years.

### GOING TO HONOLULU

Hazel Morris, a prima donna of Irwin's "Majestics," who joined that show last November in Chicago, will leave for a trip with her husband for Honolulu at the close of her season. They will motor from Chicago to Vancouver and take the boat from there. Miss Morris will return in time to joint the show next August.

### WARM WEATHER CLOSES HOUSES

Several of the houses on the Columbia Circuit will close earlier than had been intended on account of the warm weather.

The Colonial, in Providence, closed last Saturday night with the "Roseland Girls." Miner's Bronx will close next Saturday with the "Merry Rounders." The Corinthian, in Rochester, closed for the season last Saturday night with the "Bon Tons." Jacques Waterbury will close with the "Broadway Frolics" next week.

This week will be the last of the Columbia attractions at the Orpheum, in Paterson, when "Puss Puss" will play the house. It is understood, however, that the Orpheum will remain open several weeks longer, as some of the American Circuit shows may play the house.

Al Reeves will close Cohen's Opera House, in Newburgh, Saturday.

### SHOW BILLED IN NO MAN'S LAND

"Blutch" Cooper has been presented by Harry Kelly, character man with the "Sight Seers," with a copy of an advertisement of that show which appeared in the Toronto *World* of Dec. 2, 1917, and which was found recently in "No Man's Land," in France, by Kelly's brother, who is fighting on the battlefront.

Cooper is very proud of the clipping and has had it framed. He claims that his is the first burlesque show to be billed on the other side.

### HASTINGS' SHOW TO CLOSE

Harry Hastings' Big Show will close in Buffalo next week at the Gayety.

Dan Coleman will return to New York and spend a few weeks with Hastings, arranging for next season's production, which will be entirely new.

Phil Peters, Alma Bauer, George Martin and Hazel Lorraine have been reengaged for the coming season.

### AILS AND DELL FORM ACT

Roscoe Ails and Doc Dell have been booked to appear on the Loew Circuit commencing Monday, June 3, which is the week after they close with the Majestics at the Casino, Philadelphia. They have also been booked at Keeney's Newark, and Brooklyn next week, when the show lays off, instead of playing Providence.

### BAKER GETS BICYCLE ACT

Chick and Chicklets, a bicycle act consisting of three girls and a man, have been engaged by Charles M. Baker for his "High Flyers," the new title for his "Gay Morning Glories," next season.

Gertrude Fiske will be the ingenue and Barbara Douglas the prima donna. Fred Douglas will manage the show.

### SIGNED FOR MILE-A-MINUTE GIRLS

Billy K. Wells signed Billy Barry, a brother of Bobby Barry, for his "Mile-a-Minute Girls," for next season. He also has engaged Delphine and her Posing Girls, a European novelty act, for the show.

Wells also announces that Harry Bentley will not be with the "Mile-a-Minute Girls" next season.

### OLLIE JANIS REPORTS DIVORCE

SPOKANE, Wash., April 12.—Ollie Janis, playing the Pantages Theatre, here, this week, states that she was granted a divorce recently from Jack O'Connell, on the grounds of desertion and non-support. Miss Janis was formerly with the Kahn Stock Company in New York.

### FERNS GOING TO VAUDE.

Bob Ferns, who is doing black face with the "Twentieth Century Maids," will desert burlesque next season and return to vaudeville. He has been with Jacobs and Jermon for the past three seasons.

## KAHN ADDS 3 HOUSES TO HIS CHAIN

### NEWARK, BAYONNE AND YONKERS

Following close on the heels of news of the acquisition by B. F. Kahn of the United States Temple Theatre, at Union Hill, N. J., which will open next Monday as B. F. Kahn's Temple, comes announcement that contracts will be closed this week whereby several other houses will be added to the Kahn circuit.

Stock companies will be installed in Newark, N. J.; Bayonne, N. J., and Yonkers. The Newark location is said to be one of the best in that city. The Bayonne and Yonkers houses will observe a mid-week split policy. The Newark, Bayonne and Yonkers houses will open shortly.

The Crescent Theatre, Brooklyn, will open about Labor Day under Kahn's management. As soon as necessary repairs are made, the Fifth Avenue Theatre, Brooklyn, will be taken over by the Kahn interests. Other houses controlled by Kahn are the Follies and the Union Square. In addition, he also books the National Winter Garden of New York, which with his new acquisitions, will give Kahn a chain of eight theatres.

The company headed by Billy Spencer and Leo Kendall will be the opening attraction at the Union Hill house, of which Henry B. Nelson will be manager.

Next Monday also will mark the first metropolitan appearance of the big musical show headed by Mike Sacks, which opens at Kahn's Follies Theatre, in the Bronx, for a four week's engagement. The company has been playing in New England most of the time.

### EDDIE MANLY PARALYZED

Eddie Manly, well known alike to present day and old-time burlesquers, suffered a paralytic stroke at his place of business, the Paris Cafe, in Brooklyn, last week.

Manly, twenty years ago, had a hotel in the old Williamsburgh section of Brooklyn, near the Unique Theatre, a burlesque house. Some of his patrons of those days now are officials and owners of houses and circuits. Among them are J. Herbert Mack, Sam Scribner, Chas. Waldron, William Campbell, Harry Hastings, Al. Reeves, Lawrence Weber.

Later, Manly opened a place on Willoughby street, next to the stage door of the Star, where the present-day manager, agent and performer knew him. His lease ran out several years ago, and he did not renew it.

The past year he had been managing the Paris Cafe, near the Casino Theatre.

### BILLY HARRIS IN HOSPITAL

Billy Harris, the straight man, this season with "The Girls from the Follies," closed with the show last Saturday at the Star, Brooklyn. He is now in the Post Graduate Hospital, New York, where he was operated on Tuesday. He will report at Camp Upton, Long Island, on the 27th.

### SCHOOL FOR PERFORMERS

Major Albert Powell, of the Medical Reserve Corps, has made arrangements with the Atkinson Automobile School at 235 W. 50th Street to examine and furnish information to performers deserving to act as truck drivers and mechanics in the Medical Department.

Burlesque News continued on Page 29

## SLIDING BILLY WATSON BIG HIT OF SHOW THAT ABOUNDS IN LAUGHS

"Sliding Billy" Watson, one of the big drawing cards in burlesque, is at the Columbia this week. A crowded house welcomed him last Monday afternoon and seemed to enjoy the show, which is uproariously funny throughout.

Watson has a good cast, a dandy chorus and a very fast show. He received a round of applause on his entrance. His funny little slide, amusing mannerisms and hard work were alone worth the price of admission. Watson, as a Dutch comedian, is in a class by himself.

Owen Martin, one of the best all-around men in burlesque, does a "straight" in the first part, and a husband and doctor in the burlesque, all of which he handled in his usual clever way. He is a fine "feeder" for Watson.

Charles Figg is a dandy character man. His interpretation of a Westerner is carefully done. He also does a fine Irish "cop." He handles his lines well.

Tom Duffy and Bobbie Nash are doing bits. They take care of them nicely.

Katherine Page is a fine "lead." She works well in scenes and puts her numbers over for encores. Her costumes are pretty.

Mae Dix is a lively and shapely soubrette, with an abundance of personality, which simply bubbles over. She scores a big hit in her numbers, and does nicely in the bits. Her dresses are attractive.

Hazel Joselyn is the ingenue. She reads lines well and has a pretty wardrobe.

Manager Bob Cohen has his chorus in fine shape. They work well in unison. Their singing is above the average, and they are a nice looking lot of girls. Cohen has a fine pony line. The costumes are pretty and bright. The numbers work out well.

Nash, Duffy and Figg offer a good singing act, and put their numbers over in fine order. They harmonize well.

The "table" bit, by Martin, Duffy and Miss Page, is amusing. The "kissing" bit was well worked up by Watson, Martin and Miss Page. The lines and action are amusing. The "gun" bit, as done by Watson, Martin and Figg, got many laughs.

The joker bit is one of the hits of the show. Watson had his audience in laughter all the way through. In this bit Figg, as the Westerner, is good, while Martin works straight.

Lulu Coats and her three "Crackerjacks" offered a corking good dancing and singing act. It is one of those colored acts that would make good on any bill.

"A Merry Mix-Up," the burlesque, is in three acts, and is filled with healthy, vigorous fun. Each one thinks the others are crazy. Watson is the goat. The act is full of funny situations, well worked up. One laugh follows another.

Watson has a show with more laughs than any seen here in a long time. It is real burlesque, and is different from any of the others. It could not fail to please any burlesque audience, as it has everything from comedy and music to pretty girls.

SID.

### HALE GOES TO SHIPPING BOARD

William Hale, former burlesque manager, left New York Tuesday for Washington, for appointment to the United States Shipping Board. Hale tried to enlist in the army last Summer at Havre, Montana, but was turned down.

### BEEF TRUST TO CLOSE MAY 4

Billy Watson's "Beef Trust" will close its season of thirty-seven weeks on May 4 at Toledo, O.

# If You Gave Every Dollar You Own

how little would the sacrifice be compared to theirs.

We are not asked to give. We are asked only to *lend.* To lend at good interest secured by the best collateral on earth

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During the Week of

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*"You Can't Go Wrong With a Feist Song"*

AT B. F. KEITH'S PALACE THEATRE, THIS WEEK, APRIL 22

AT B. F. KEITH'S PALACE AND COLONIAL THEATRES

NEXT WEEK, APRIL 29

ADORABLE

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IN SONGS WITH

LOVELY MELISSA **TEN EYCK** AND **WEILY** WONDERFUL MAX

IN DANCE

ALL THE B. F. KEITH NEW YORK THEATRES TO FOLLOW



THE HOUSE WITH THE 25c HITS

# HOWARD and LA VAR

AND THE BIGGEST OF THEM ALL IS

# "SOMEWHERE IN FRANCE IS DADDY"

OVER 300,000 BUYERS OF THE SONG Within the Last Few Months, and the DEMAND IS INCREASING BY LEAPS AND BOUNDS
Single orders for as high as 25,000 copies in a day. IT'S A 25-CENT SONG, TOO. No cheap stuff, and yet everybody wants
"SOMEWHERE IN FRANCE IS DADDY"
The Original Daddy Song. FACTS TALK AND THE RECORDS OF OUR SALES are open to all. THE GREATEST SONG OF THE DAY

AND HERE'S ANOTHER FAST BECOMING JUST AS BIG

# "I'LL BE WAITING, SAILOR BOY, FOR YOU"

The real Sailor Song dedicated to the U. S. Navy and very rapidly becoming as popular as "Daddy." WONDERFUL MUSIC AND LYRICS WITH A PUNCH. Don't fail to get it.

JUST OFF THE PRESS

**"UNCLE SAMMY AT THE BAT"**

Base Ball Fans, get this.

**"I'LL BE A LONG, LONG WAY FROM HOME"**

**"I'M PROUD TO BE OF SERVICE TO MY COUNTRY"**

The song for the MILLIONS WHO ARE PROUD to be.

NOW FOR YOU BALLAD SINGERS

**"IF YOU ONLY BELIEVED IN ME"**

AND

**"SWEET THOUGHTS OF THEE I AM DREAMING"**

Enough said.

IRISH SINGERS, NOTE THIS ONE—

**"SHE'S WAITING BACK IN IRELAND"**

(On the Banks of Dublin Bay)

**"SINCE THE DAY YOU CALLED ME PRETTY BABY"**

A Wonderful Novelty Song—Double Versions.

WE HAVE SEVERAL NEW SONGS READY FOR EARLY RELEASE. WATCH THEM!

The above songs all written by THE GREAT HOWARD, of the firm of

**HOWARD and LA VAR, 1431 Broadway, New York**

ORCHESTRATIONS AND BAND PARTS READY FOR ALL NUMBERS

**MATTY MEDLIN** has enlisted in the navy.

**George F. Smithfield** has enlisted in the navy.

**Newton Alexander's** mother is dead in Kansas.

**Gilda Leary** will play a role in "Blind Youth."

**Harry Clarke** has a role in "The Kiss Burglar."

**Willie Newman** has enlisted in the navy.

**Zoe Barnett** has been engaged for "Toot Toot."

**Venita Gould** has been signed for "Odds and Ends."

**Maxine Brown** has left the cast of "Odds and Ends."

**John McGowan** has been engaged for the Century Roof.

**Art Adair** has recovered from a recent attack of pneumonia.

**Tommy Haydn** has enlisted in the British Aerial Corps.

**Paul Cunningham** was operated upon recently for appendicitis.

**Willie Newman** has enlisted in the navy as boatswain's mate.

**Eugene Morgan** is now under contract with Chamberlain Brown.

**Marie Tempest** is expected in New York shortly from Australia.

**Jack Hazzard,** with "Miss Springtime," is the father of a baby girl.

**Ralph Davis** is with the 15th Co., 7th Tr. Bn., Camp Sherman, Ohio.

**Sid Townes** expects to enter the training camp at Plattsburgh shortly.

**Martin Murray,** doorman of the Globe Theatre, lost his wife last week.

**Mary Flynn** and **Jed Prouty** have been engaged for "See You Later."

**Carl Hyson** and **Dorothy Dickson** have been cast for "Rock-a-Bye-Baby."

**Harry Clark,** comedian, has enlisted in the submarine branch of the navy.

**William Pallon,** of the Vitagraph, was ordered to Camp Devens last week.

**Ben Stern,** theatrical manager, is recovering from his recent severe illness.

**Robert Ober** has been engaged by Clark and Gerard for "Bruised Wings."

**W. B. Newman,** manager of the Grand Theatre, is the father of a baby boy.

**Allen Kearns,** of "Very Good Eddie," has been accepted for military service.

**Theodore Liebler, Jr.,** has been found physically fit by his local draft board.

**Dave Roth** has been exempted by his draft board on account of a weak heart.

**Lionell Atwill** will again be seen with Nazimova, when she appears in "A Doll's House."

**William Brill** has entered the Government service as a recruiting officer in Missouri.

**Charles Pervin** has succeeded Oscar Radin as musical director at the Winter Garden.

**John Austin Delmar** and **Naomi Harris Garrett** were married recently in St. Louis.

## ABOUT YOU! AND YOU!! AND YOU!!!

**Frederick Lloyd** has been engaged by Henry Miller for "A Marriage of Convenience."

**Harry Stewart** is appearing on small time in a musical act called "Over the Top, Girls."

**Mort H. Singer** is active in boosting the Liberty Loan among Chicago show people.

**Lionel Adams** has been added to the cast of "A Pair of Petticoats," replacing Roy Gordon.

**Charles Eveland,** drummer with Charles Ahearne, was called by his Chicago draft board.

**George Lane,** of Lane and Smith, who joined the navy, was ordered to report last week.

**Maud Powell** has volunteered to play for soldiers at Fort Omaha and Camp Funston.

**Harry Kalmine,** of "The Riveria Girl," has been placed in Class 1-A by Board No. 115.

**Raymond Hitchcock** has purchased a city home at 410 West Twenty-fourth Street.

**Marie Doran's** one act play, "The Girls Over Here," has reached its third edition.

**Gladys** and **Lillian White** have been engaged by Selwyn and Co. for "Rock-a-Bye Baby."

**John McCormack** will give his last concert of the season at the Hippodrome next Sunday night.

**Percy Burton,** English theatrical manager, left recently for California en route to South America.

**The Fairbanks Twins,** late of "The Follies," have been engaged for the new "Midnight Frolic."

**David Bispham** sang war songs at the Sunday matinee concert at the Greenwich Theatre.

**Frederic McKay** is now the business representative for Claudio Muzio, Metropolitan prima donna.

**Louis Elliot** will have entire charge of the advance work for the Cairns Brothers show again this season.

**Robert G. Welch,** of the *Telegraph* dramatic staff, has enlisted to do service in Y. M. C. A. work.

**Frederic Thompson,** founder of Luna Park, is in a critical condition at the Polyclinic Hospital.

**Chauncey Olcott** sang at the Liberty Theatre, in front of the Public Library, last Monday afternoon.

**Alvin Bird,** of the vaudeville sketch called "The Slacker," has been drafted into military service.

**Billy Murphy,** of Omer Herbert's Revue, expects to be called in the National Army draft shortly.

**Daniel J. Harper,** stage hand at the Plymouth Theatre, has been placed in Class 1A by Board No. 115.

**Morris Tuttle,** a scenic artist, has been engaged for three years to do scenic work for Arthur Hammerstein.

**Lowell Sherman,** recently with "The Squab Farm," has joined Henry Miller's "A Marriage of Convenience."

**Edna Pollard,** of "The Copperhead" company, recently injured in an auto accident, has recovered.

**Helen Allen,** of "Flo-Flo," has been advanced from the ranks of the chorus to the comedy quartette of girls.

**Irene Franklin** has left "The Passing Show of 1917" on account of the illness of her husband, Burton Green.

**George Brower,** of "Girls from Joyland," has been accepted for military service and expects to be called soon.

**Pat Woods,** of the U. B. O. offices, reported to the Brooklyn Navy Yard last week as yeoman in the navy.

**Bob Gilbert,** of the Mollie Williams Company, has been accepted for military service by his local draft board.

**Emily Stevens** has severed her five-year contract with Oliver Morosco and will soon be seen in a new play.

**Dodson Mitchell, Frederick Perry, Robert Ober** and **Grace Henderson** are recent engagements for "Bruised Wings."

**Charles Freeman,** the Chicago booking agent, is booking shows at the Liberty Theatres in the Western camps.

**Harry Neuberger,** property man of the "Maids of America," has been placed in class A-1 by his local draft board.

**Frank Herbert,** juvenile with the Morosco Theatre Company in Los Angeles, lost his mother in Chicago recently.

**Carl Rosa,** formerly a captain with the Canadian Expeditionary Forces, has been engaged for a legitimate production.

**Helen Weer** has been engaged for the "Hitchy Koo Revue of 1918," and a part is being written especially for her.

**Jack Waldron,** bugler at Camp Upton, is sick at the base hospital as a result of a severe attack of ptomaine poisoning.

**Al R. Terry** was exempted by his draft board on account of defective eyesight, but has been assigned to limited service.

**Mrs. Leo Carrillo,** wife of the comedian now with "Lombardi, Ltd." has enlisted in the Women's Motor Corps of America.

**Will Cressy** has been appointed one of eight Four Minute Men at large by President Wilson in the present Liberty Loan drive.

**R. J. LaVoise,** formerly assistant manager of the Aborn Theatre, Decatur, Ill., has assumed the management of that theatre.

**Lionell Adams** is the only American actor in the cast of "A Pair of Petticoats." He appears in the role of "Dr. Ross."

**Enid Bland & Co.** have cancelled their scheduled trip to South America and have returned to the American vaudeville stage.

**Billings Burch,** treasurer of the Park Theatre, will play a feminine role in a special performance of "Seven Days' Leave."

**Gus Samuels,** formerly manager for Dorothy Meuther, is now acting sergeant of the Third Provisional Battalion at Camp Upton.

**Kitty Glasco,** ingenue of the "Hello America" company, has been presented with a Scripps-Booth car by her husband, Walter Glasco.

**Kenneth Smith,** of the Boston "Oh Boy" company, has been assigned to service at Camp Beauregard, Alexandria, La.

**Jascha Heifitz,** violinist, Sophie Braslau and Paul Althouse were the soloists at the last of the Metropolitan's Sunday evening concerts.

**Freddie Sweeney,** of the Sig Franz troupe, was placed in the limited and special service class because of defective eyesight and hearing.

**Florence Reed,** upon completion of her contract with "Chu Chin Chow," will go to Los Angeles to appear in the role she created in "The Wanderer."

**Alfred Gerrard, Gertrude Vanderbilt, Alice Fleming** and **Letta Yorke** are in the cast of "Yours Truly," which opened recently in Atlantic City.

**A. Morris Bagby,** of the Bagby Morning Musicales, is at the Waldorf-Astoria and is being entertained by Charles H. Ditson, music publisher.

**Maybelle Anderson** has been engaged for the leading feminine role of "Parasites—All," a new drama to be produced by Barrose Productions, Inc.

**Tom Carmody,** general booking manager for the W. M. V. A. and Cal Griffiths, of the Orpheum Circuit, took a trip to Milwaukee last week.

**Carroll McComas,** playing in "Oh Lady, Lady," denies the rumor that she intends to marry a wealthy resident of Richmond, Va., or any one else.

**"Alfredo,"** a musical comedian, has recovered, through Edward Doyle, of Indianapolis, from the C., C. C. and St. L., for delay in transit of a trunk.

**Chamberlain Brown** has arranged picture engagements for Willette Kirshaw, Mabel Carruthers, Helen Lowell, Kenneth Harrian, Earle Fox and Florence Martin.

**Dr. J. F. White,** examining physician for Draft Board No. 115, left last week for Chicago to examine Registrant "Billy" Montgomery for the National Army draft.

**Col. Ike Martin,** owner of Chester Park, Cincinnati, is back from a winter in Florida, ready to open his resort May 11. Rudolph Benson will again handle the park publicity.

**Mrs. Al Jolson,** who has been spending some time with her husband, left last week to visit her brother in Charlotte, S. C., after which she will go to her home in California.

**Zeke Colvan,** general stage director at the Winter Garden, was in Philadelphia last week putting additional finishing touches to "Doing Our Bit" preparatory to its Chicago run.

**Andy Bolan,** property man of the Empress, Cincinnati, sprang a new one on a temperamental headliner last week. He slipped a Bible into her dressing room. The experiment failed.

**Al. Jackson,** of Jackson and Barr, and now with "Submarine F 7," on the Orpheum Circuit, has enlisted in the navy, and will report to the Great Lakes Naval Training station for duty.

**E. J. Bowes,** husband of Margaret Illington, has withdrawn from Selwyn & Co., and will devote his energies to a new picture theatre to be erected at Broadway and Fifty-first Street.

**Ullrich Haupt,** a member of the Cincinnati German Theatre company, jumped to Chicago last week to fill a moving picture engagement just before time for him to appear with the German company at the Grand. Max Juergens filled Haupt's role in "Faust."

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# VAUDEVILLE BILLS
## For Next Week

### W. B. O.

#### NEW YORK CITY.

**Palace**—Gus Edwards Song Revue—Trixie Friganza—Flanagan & Edwards—Swor & Avey—Primrose Four—Seven Bracks. (One to fill.)

**Colonial**—Trixie Friganza—Marck's Lions—Milt Collins—Fern & Davis—DeHaven & Nice—Gould & Lewis—Eddie Miller Duo—DeWitt Young & Sisters—Maria Lo.

**Royal**—Sophie Tucker & Co.—Rooney & Bent—Chas. Grapewin & Co.—Frank Westphal—May Maudain—Kramer & Morton—Hooper & Marbury—Riche & Leonore—Ferry.

**Riverside**—Bessie McCoy Davis—Elizabeth Brice—Clark & Hamilton—Al Herman—Dainty Marie—Smith & Austin—Brown Sisters—Mazie King.

**Alhambra**—Grace LaRue—McKay & Ardine—John B. Hymer & Co.—Ray Samuels—Hugh Herbert & Co.—Hawthorne & Anthony—Fink's Mules—Alexander O'Neil & Sexton—The Levolos.

**125th Street** (April 25-28)—Frederick & Palmer—Corbett, S. & Donovan—"Those French Girls"—Clark & Verdi—"America First."

**23d Street** (April 25-28)—Dingley & Norton—Cahill & Romaine—Archer & Belford—Harry Hines—Howard & Ross—Chaplin Picture—Will & Enis Bland.

**Fifth Avenue** (April 25-28)—Nippon Duo—Baldwin Blair Co.—DeLeon & Davies—Ford Sisters & Co.—Chaplin Picture—Green & Parker—Mystic Hanson Trio.

**Harlem Opera House** (April 25-28)—Leipzig—Walter & Walter.

#### BROOKLYN.

**Greenpoint** (April 25-28)—Allanson—Elinore & Clare—Franklyn Ardell & Co.—Santley & Norton—Orth & Cody.

**Prospect** (April 25-28)—Martin & Maximillian—Wayne & Warren Girls—El Cleve—John R. Hymer & Co.—Weber & Elliott—Six Venetian Gypsies.

**Bushwick**—Howard's Musical Revue—"Somewhere in France"—Clark & Verdi—Green & Parker—Sam Hearn—Frank & Tobie—Pace, Hack & Mack.

**Orpheum**—Eddie Leonard Co.—Mabel Russell—Chadwick Duo—Little Billy—Bessie Clayton Co.—Valleciti's Leopards.

#### BUFFALO, N. Y.

**Shea's**—Rath Bros.—Santos & Hayes—Mollie King—Moran & Mack.

#### BOSTON, MASS.

**Keith's**—"Bonfires of Old Empires"—Frank Fay—Jas. Hessuey & Co.—Brice & Barr Twins—"Married Via Wireless"—Maximillian's Dogs—Nan Halperin—Five Kitamuras—Horn & Ferris.

#### BALTIMORE, MD.

**Maryland**—Three Chums—Gallerini Sisters—Lady Duff Gordon.

#### CLEVELAND, OHIO.

**Keith's**—"Rubeville"—Dickinson & Diegon—Duffy & Inglis—William J. Reilly—Prosper & Maret—Beaumont & Arnold—Eddie Foy.

#### CINCINNATI, OHIO.

**Keith's**—Hallen & Fuller—Belle Baker—Brent Hayes—Roland, Travers & Co.—Lamare & Gallagher—"Submarine F 7"—Stewart & Donohue.

#### DETROIT, MICH.

**Keith's**—"Night Boat"—Jack LaVier—Bert Baker & Co.—Margaret Ford—Yvette & Saranoff—"Motor Boating"—Mehlinger & Meyers—Apdale's Animals.

#### DAYTON, OHIO.

**Keith's**—Diero—Mrs. Campbell—Hobart Bosworth & Co.—Mullen & Coogan.

#### ERIE, PA.

**Keith's**—Burns & Frabito—Gene Adair & Co.—Dorothy Brenner—Athos & Read.

#### GRAND RAPIDS, MICH.

**Keith's**—Nankichi Troupe—Rome & Cox—Six Kirksmith Sisters—Frank Dobson.

#### HAMILTON, KAN.

**Keith's**—Moon & Morris—Bell & Eva—Harvey & Francis—Mack & Vincent—Imhoff, Conn & Corenne.

#### INDIANAPOLIS, IND.

**Keith's**—Margaret Young—Thos. Swift & Co.—Edward Marshall—Stanley & Burns—Mason & Keeler & Co.—Curzon Sisters—Earl Cavanaugh Co.

#### JERSEY CITY, N. J.

**Jersey City** (April 25-28)—Kayle & Coyne—John R. Gordon—Bert Earle Trio—T. & S. Moore—Three Mizunos—Chaplin Picture.

#### LOUISVILLE, KY.

**Keith's**—Selma Braatz—Julietta Dika—Pereira Sextette—Bob Mathews & Co.—Dooley & Sales—Aveling & Lloyd—Strassell's Animals.

#### MT. VERNON, N. Y.

**Mt. Vernon** (April 25-28)—Stagpoole & Spire—Alton & Allen—Emmett DeVoy & Co.—Conroy & LeMaire—Ed. F. Reynard.

#### MONTREAL, CAN.

**Keith's**—Francis & Ross—Harry Ellis—Wm. Ebbs—Jack Wilson & Co.—Wells, Kniblee & Co.—Belgium Trio.

#### PHILADELPHIA, PA.

**Keith's**—Hamilton & Barnes—"Forest Fires"—Joe Browning—Brendal & Burke—Mrs. Gene Hughes & Co.—Moss & Frye—Jas. J. Morton—Mang & Snyder—Alice Eis & Co.—Four Boises.

#### PITTSBURGH, PA.

**Keith's**—Four Harmony Kings—Valeska Suratt & Co.—Lightner & Alexander—Wright & Detreich.

#### ROCHESTER, N. Y.

**Keith's**—"For Pity Sake"—Joyce, West & Senna—Comfort & King—Young & April—Berk & Broderick—Florence Tempest—Rockwell & Wood—Four Bards.

#### TOLEDO, OHIO.

**Keith's**—Sylvia Clark—McMahon, Diamond & Chappelle—Three Alex—Harry Casper—Carl Rosini & Co.—Ed. Lee Wrothe & Co.

#### TORONTO, CAN.

**Keith's**—Holmes & Buchanan—McIntyre & Heath—Crawford & Broderick—Queenie Dunedin—Jack McGowan & Co.

#### WASHINGTON, D. C.

**Keith's**—Carmilli & Craven—Mignon—Mystic Hanson Three—Nina Payne & Co.—"Camouflage"—Walter F. Kelly—Bradley & Ardine.

#### YONKERS, N. Y.

**Yonkers** (April 25-28)—Wilfred Dubois—Adair & Adelphi—Officer Vokes & Don—Bert Crossman & Band—Monroe & McGuire—Gypsy Songsters.

#### YOUNGSTOWN, OHIO.

**Keith's**—Margaret Farrell—Lambert & Ball—Cummings & Mitchell—O'Neil & Walmsley—"On the High Seas."

### ORPHEUM CIRCUIT

#### CHICAGO, ILL.

**Palace**—Frank McIntyre—Frances Kennedy—Mme. Chilson Ohrman—Altruism—Robins—Wazan's Arabs—Ned Norworth & Co.—Robert De Mont Three.

**Majestic**—Emma Carus & Comer—Avon Comedy Four—Stan Stanley & Co.—Watson Sisters—Winie Daly—Kajayama — Alexander MacFadyen — Alan Brooks & Co.

#### CALGARY, CAN.

**Orpheum**—Sallie Fisher & Co.—Bailey & Cowan—Julie Ring & Co.—Kathleen Clifford—"Girl From Milwaukee"—The Belmonts—Taylor Trio.

#### DULUTH, MINN.

**Orpheum**—Lucille Cavanaugh & Co.—Arnold & Taylor—Gardner & Hartman—Rajah & Co.—John T. Clark & Co.—Marie Nordstrom—Margot Francois & Partner.

#### DENVER, COLO.

**Orpheum**—Will Oakland & Co.—Sarah Padden & Co.—Foster Ball & Co.—Three Weber Girls—Allan Shaw—Phina & Co.

#### DES MOINES, IOWA.

**Orpheum**—"Reckless Eve"—Kerr & Weston—Elida Morris—Harry Gilfoil—Davis & Pell—Gere & Delaney—Harry Holman.

#### KANSAS CITY, MO.

**Orpheum**—Cecil Lean & Mayfield—Capt. Anson & Daughters—Basil & Allen—Edwin Stevens & Co.—Hanlon & Clifton—Alfred La Tell & Co.—Stuart Barnes.

#### LINCOLN, NEB.

**Orpheum**—Gertrude Hoffman—Kelly & Galvin—Leo Beers—Val & Ernie Stanton—Kitamura Trio.

#### LOS ANGELES, CAL.

**Orpheum**—Blossom Seeley & Co.—Cooper & Robinson—"In the Dark"—Brodean & Silvermoon—Fradkin & Co.—Dugan & Raymond—Kalmar & Brown—La Zier Worth & Co.

#### MINNEAPOLIS, MINN.

**Orpheum**—Hyams & McIntyre—Whitfield & Ireland—Eddie Carr & Co.—Santi—Frances Dougherty—Stewart & Mercer—Wellington Cross.

#### MILWAUKEE, WIS.

**Orpheum**—Mme. Sarah Bernhardt—Alexander Kids—Anna Chandler—Bowers, Walter & Crocker—Pisano & Co.—Benny & Woods.

#### NEW ORLEANS, LA.

**Opheum**—Adeline & Hughes—Moore & Whitehead—"Propville Recruit"—Moore & Haager—Apollo Trio—Edwin George—Montambo & Napp.

#### OAKLAND, CAL.

**Orpheum**—Leona La Mar—Natalie Sisters—Burley & Burley—Tarzan—Macart & Bradford—"Exemption"—Billie Reeves & Co.

#### OMAHA, NEB.

**Orpheum**—Cressy & Dayne—Morton & Glass—"Colour Gems"—Al Shayne—Demarest & Collette—Claude M. Roode & Co.—H. & A. Sharrock.

#### PORTLAND, ORE.

**Orpheum**—Constance Crawley & Co.—Dahl & Gillen—Grace De Mar—Margaret Edwards—Four Mortons—Dingle & Ward—Beeman & Anderson.

#### SEATTLE, WASH.

**Orpheum**—Ruth St. Denis—Llora Hoffman & Co.—Andy Rice—Toney & Norman—Ben Beyers & Co.—Verce & Vercl.

#### SPOKANE, WASH.

**Orpheum**—Sheehan & Regay—Wilton Lackaye & Co.—Cole Russell & Davis—Three Daring Sisters—Dooley & Nelson—Ziska & King—Claire Rochester.

#### ST. LOUIS, MO.

**Orpheum**—Stella Mayhew—Four Marx Bros.—Maryland Singers—Mr. & Mrs. Jimmie Barry.

#### ST. PAUL, MINN.

**Orpheum**—"Girl of the Magazine"—Harry Beresford—Harry & Layton—Scarpioff & Varvara—Gordon & Rica—Valnova's Gypsies—Carl McCullough.

#### SAN FRANCISCO, CAL.

**Orpheum**—Elizabeth Murray—Bronson & Baldwin—Four Haley Sisters—Gwen Lewis—Edwin Arden & Co.—Yates & Reed—Morgan Dancers—Count Peronne & Oliver—Loney Haskell.

#### SACRAMENTO, STOCKTON, & FRESNO, CAL.

**Orpheum**—"In the Zone"—Tasma Trio—Haruko Onuki—Wheeler & Moran—Geo. Damerel & Co.—Harry De Coe.

#### SALT LAKE CITY, UTAH.

**Orpheum**—"Vanity Fair"—Nellie Nichols—Vardon & Perry—Lucille & Cockie—Reed & Wright Girls—"Corner Store"—Oakes & Delour.

#### VANCOUVER, CAN.

**Orpheum**—"Naughty Princess"—Harry Von Fossen—Hudler, Stein & Phillips—Tina Lerner—Drew & Wallace—Louis Stone.

#### WINNIPEG, CAN.

**Orpheum**—Carter, De Haven & Parker—Norton & Melinotte—Moore & Gerald—Valdya & Brazillians—Ruth Budd—"The Honeymoon"—Mack & Williams.

### LOEW CIRCUIT

#### NEW YORK CITY.

**American** (First Half)—Harrington & Mills—Montrose & Allen—"Golden Bird"—Bruce & Betty Morgan—S. Miller Kent & Co.—Neil McKinley. (Last Half)—Nixon & Sands—Three Mori Bros.—Bussell & Parker—"Those Five Girls"—Largay & Snee—"His Lucky Day"—Bert Howard—Hall & Gulida.

**Boulevard** (First Half)—Hall & Gulida—Frank Ward—Buzzell & Parker—Lillian Mortimer & Co.—Austin Stewart Trio. (Last Half)—Cornella & Adele—Leonore Simonson—Pond, Allbright & Palmer—"Officer 444"—Parker & Gray.

**Avenue B** (First Half)—DeDio's Circus. (Last Half)—Leonard & Louie—Cooper & Burkhardt—Morgan & Gray—Josephine Davis.

**Greeley Square** (First Half)—Lloyd & McArdle—Trocadore Troupe—Violinski—Harry Bennett—"Les Aristocrats." (Last Half)—Dancing Cronins—Austin Stewart Trio—"Miss Hamlet"—Allman & Sykes—Frear, Baggett & Frear.

**Lincoln Square** (First Half)—Palarika & Partner—Nixon & Sands—"Pretty Soft"—Laree & Harper—Parson's & Irwin. (Last Half)—Bicknell—Ed. & Irene Lowry—Brown & Barrows—Great Howard—Conroy & O'Donnell—"Midnight Rollickers."

**Delancey Street** (First Half)—Dancing Cronins—Larguay & Snee—"Officer 444"—Hoey & Lee—Krekma Bros. (Last Half)—Greenley & Williams—Thornton & Thornton—Swans Cats & Rats—Dudley Douglas—"Merchant Prince"—Jones & Sylvester—Van Cello Co.

**National** (First Half)—Goldie & Mack—Hooper & Burkhart—"Merchant Prince"—Davis & Stafford—"Those Five Girls." (Last Half)—Lony Nase—Marino & Maley—Jackson & Wahl—Murray Bennett—"Les Aristocrats."

**Orpheum** (First Half)—Von Cello Co.—Thornton & Thornton—Maude Leone & Co.—Leonore Simonson—Maxwell Quintette—Wood, Melville & Phillips. (Last Half)—Goldie & Mack—O'Neill Sisters—Pisano & Bingham—Violinsky—Big City Four.

**Victoria** (First Half)—Three Mori Bros.—Lony Nase—Jackson & Wahl—Willie Solar. (Last Half)—Frank Ward—Montrose & Allen—Maxwell Quintette—Wood, Melville & Phillips—"Grey & Old Rose."

#### BROOKLYN.

**Bijou** (First Half)—Delight, Ethel & Hardy—Pond, Allbright & Palmer—"Miss Hamlet"—Allman & Sykes—Martini & Fabrini. (Last Half)—Lloyd & McArdle—Hall & O'Brien—Nell McKinley—"Oh You Devil."

**DeKalb** (First Half)—Bicknell—Greenley & Williams—"His Lucky Day"—McCloud & Carp—"Oh You Devil." (Last Half)—Lane & Harper—Delight, Ethel & Hardy—Dena Cooper & Co.—"Golden Bird"—Barnes & Smythe.

**Warwick** (First Half)—Anderson & Rean—Burke's Bros. & Kindall. (Last Half)—Orben & Dixie—Miller Kent & Co.—Six Royal Hussars.

**Fulton** (First Half)—Dudley Douglas—Dena Cooper & Co.—Pisano & Bingham—"Midnight Rollickers." (Last Half)—Martini & Fabrini—Harrington & Mills—Parsons & Irwin—Willie Solar—Kalma & Co.

**Palace** (First Half)—Leonard & Louie—Orben & Dixie—Morgan & Grey—Josephine Davis—Six Royal Hussars. (Last Half)—Arthur Turelli—Anderson & Rean—Pisano & Bingham—Four Roses.

#### BALTIMORE, MD.

**Hippodrome**—Flying Keelers—Clark & Francis—Dunbar & Turner—Hoey & Lee.

#### BOSTON, MASS.

**Orpheum** (First Half)—Burns & Jose—Arthur Turelli—Lee & Cranston—Geo. Barbier & Co.—Tabor & Green—Nat Nazarro & Co. (Last Half)—Parise Duo—Fox & Ingraham—Adams & Guhl—Nar Nazarro & Co.—Lunette Sisters.

**St. James** (First Half)—Three Steppers—Lamont & Wright—Al H. White & Co.—Wm. Dick—Kuma Four. (Last Half)—Darto & Oliver—Minette Duo Walker & Ill—"Dairy Maids"—Harris & Manion.

#### FALL RIVER, MASS.

**Bijou** (First Half)—Parise Duo—Fox & Ingraham—"Our Boys"—Adams & Guhl—Lunette Sisters. (Last Half)—Arthur Turelli—Lee & Cranston—Geo. Barbier & Co.—Tabor & Greene—Burns & Jose.

#### HAMILTON, CAN.

**Loew's**—Juggling DeLisle—Paul & Hall—Donovan & Murray—Billy Swede Hall & Co.—Knapp & Cornella—"Sweethearts."

#### MONTREAL, CAN.

**Loew's**—Lowe & Sperling Sisters—Billy Elliott—Bernardi—Durkin Girls.

#### NEWARK, N. J.

**Majestic** (First Half)—Clinton & Rooney—Evans Lloyd & Co.—Marino & Maley. (Last Half)—Thomas & Henderson—Four Renee Girls—Joe Taylor—Trocadore Troupe.

#### PROVIDENCE, R. I.

**Emery** (First Half)—Darto & Silver—Minette Duo—Walker & Ill—Harris & Manion—"Dairy Maids." (Last Half)—Three Steppers—LaMont & Wright—Al H. White & Co.—Wm. Dick—Kuma Four.

#### TORONTO, CAN.

**Yonge Street**—Dancing Kennedys—Ethel Costello—Johnson, Howard & Lizette—Barnes & Robinson—Hans Roberts & Co.—American Comedy Four—Lipton's Monkeys.

### POLI CIRCUIT

#### BRIDGEPORT, CONN.

**Plaza** (First Half)—Georgia Emmett—McNally & Ashton—Louis Brocades. (Last Half)—McLoughlin & Evans—Earl & Sunshine—"Hello Japan."

**Poli** (First Half)—Gaylord & Langton—"Shrapnel Dodgers"—Kloter & Quinn—Geo. Brown & Co. (Last Half)—Nevins & Mayo—Lawrence & Edwards—Swartz & Clifford—Cornell's Review.

#### HARTFORD, CONN.

**Palace** (First Half)—Rock & Drew—Scott & Kane—Jean Sothern—"Cloaks & Suits." (Last Half)—Ball Bros.—"Shrapnel Dodgers"—Marie Russell—Geo. Brown & Co.

**Poli** (First Half)—Bennington & Scott—Burke & Burke—Greater City Four—Nana. (Last Half)—Florenzi—McNally & Ashton—Bobbie & Nelson—"Jazz Nightmare."

#### MERIDEN, CONN.

**Meriden** (Last Half)—White & West—Georgia Emmett—Alexander & Fields—Sylvia Loyal.

#### NEW HAVEN, CONN.

**Bijou** (First Half)—Adlon & Co.—Brennan & Murley—Martin Lum—"Hello Japan." (Last Half)—Miller & Masters—Burke & Burke—E. J. Moore & Co.—Louis Brocades.

**Palace** (First Half)—Ball Bros.—Clark & Lavier—Marie Russell—Cornell's Review—Swartz & Clifford—Sylvia Loyal. (Last Half)—Young & Wheeler—Scott & Kane—Kooter & Quinn—Jean Sothern.

#### SCRANTON, PA.

**Poli** (First Half)—Frank Shields—Guest & Newlin—Weber & Elliott—"Making Movie Stars." (Last Half)—Frennell Trio—Jack McAuliff—Fisk, Scott & Harrison—"Making Movie Stars."

#### SPRINGFIELD, MASS.

**Palace** (First Half)—Miller & Masters—Kalaplain & Bell—Earl & Sunshine—"Well, Well, Well"—Lamder Bros.—"Century Review." (Last Half)—Adlon & Co.—Brennan & Murley—Kalalubi's Entertainers—Haywood Stafford & Co.—Rucker & Winifred—Nana.

#### WORCESTER, MASS.

**Poli** (First Half)—Black & White—Young & Wheeler—Haywood Stafford & Co.—Kenny & Nobody. (Last Half)—Rock & Drew—Clark & Lavier—"Well, Well, Well."

**Plaza** (First Half)—Florenzi—White & West—Godfrey Matthews & Co.—Rocker & Winifred. (Last Half)—Bennington & Scott—"Cloaks & Suits"—Martin Lum—Three Andersons.

#### WATERBURY, CONN.

**Poli** (First Half)—Three Andersons—McLoughlin & Evans—Lawrence & Edwards—Nevins & Mayo—Bobbie & Nelson—"Jazz Nightmare." (Last Half)—Paul & Azella—Kamplain & Bell—Greater City Four—Godfrey Matthews & Co.—Kenny & Nobody—"Century Review."

#### WILKES-BARRE, PA.

**Poli** (First Half)—Frennell Trio—Jack McAuliff—Fisk, Scott & Harrison—"Making Movie Stars." (Last Half)—Frank Shields—Guest & Newlin—Weber & Elliott—"Making Movie Stars."

### W. N. B. O.

#### BATTLE CREEK, MICH.

**Bijou** (First Half)—Swain's Pets—Three Vagrants—"Cloaks & Suits"—Peggy Brooks. (Last Half)—Three Kewanas—Jones & Jones—Sextette DeLuxe—Alf. Ripon—Frank Gardner & Co.

#### DANVILLE, ILL.

**Palace** (First Half)—Lohse & Sterling—Claudia Tracey—"Days of Long Ago"—Old Time Darkies—Klutings Animals. (Last Half)—Max Bloom & Co.

#### FORT WAYNE, IND.

**Palace** (First Half)—Kartelli—Johnson Bros. & Johnson—Rives & Arnold—"Magazine Girls"—Norwood & Hall. (Last Half)—The Hennings—Cook & Oatman—Kingsbury & Munson—Tom Edwards & Co.—Col. Diamond & Daughter—Neal Abel—Scotch Lads & Lassies.

#### FLINT, MICH.

**Palace** (First Half)—Parker Bros.—Austin & Bailey—Eadie & Ramsden—Chas. Olcott—"Follies De Vogue." (Last Half)—Selbini & Grovini—De Voy & Dayton—Homer Lind & Co.—Marion Gibney—Hardeen.

#### INDIANAPOLIS, IND.

**Lyric**—Lalla Selbini & Co.—Jerry & Gretchen O'Mera—"Spud Town Band"—Ward & Raymond—Woods' Animals.

#### JACKSON, MICH.

**Orpheum** (First Half)—Geo. Schindler—Pearl Bros. & Burns—"Fireside Reverie"—Christy & Bennett—Royal Gasgoines. (Last Half)—The Ziras—The Brads—Gardner Trio—Madie De Long—Tennessee Ten.

#### KALAMAZOO, MICH.

**Majestic** (First Half)—Three Kawanas—Jones & Jones—Sextette De Luxe—Alf. Ripon—Frank Gardner & Co. (Last Half)—Swain's Pets—Three Vagrants—"Cloaks & Suits"—Peggy Brooks.

#### LANSING, MICH.

**Bijou** (First Half)—The Ziras—The Brads—Gardner Trio—Maide DeLong—"Tennessee Ten." (Last Half)—George Schindler—Pearl Bros. & Burns—"Fireside Reverie"—Christy & Bennett—Royal Gasgoines.

#### LOGANSPORT, IND.

**Colonial** (First Half)—The Skatells—Xylo Maids—Asahi Troupe—Waiman & Berry.

#### MUSKEGON, MICH.

**Regent** (First Half)—Sigsbees Dogs—Bubla Pearl—Cal Dean & Girls—Chas. Howard & Co.—Chas. McGood & Co. (Last Half)—Aerial Eddys—Stetson & Huber—Sam Liebert & Co.—"Old Time Darkies"—Bert Melrose & Co.

#### SAGINAW, MICH.

**Jeffers-Strand** (First Half)—Selbini & Grovini—DeVoy & Dayton—Homer Lind & Co.—Marion Gibney—Hardeen. (Last Half)—Parker Bros.—Austin & Bailey—Eadie & Ramsden—Chas. Olcott—"Follies De Vogue."

### W. V. M. A.

#### ALTON, ILL.

**Hippodrome** (First Half)—"No Man's Land." (Last Half)—Maxine Bros. & Bobby—Eldridge, Barlow & Eldridge.

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# SID WINTERS

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## DRAMATIC AND MUSICAL

"An American Ace"—Casino, New York, 22-27.
Adams, Maude—Minneapolis, 25-27; Winnipeg, open; St. Paul, Minn., 29-30.
Anglin, Margaret—Playhouse, Chicago, indef.
"Business Before Pleasure"—Eltinge, N. Y., indef.
Barrymore, Ethel—Empire, N. Y., indef.
"Back Again"—Chestnut St. Opera House, Phila., indef.
"Cheer Up"—Hippodrome, indef.
"Chu Chin Chow"—Century, N. Y., 22-27.
"Cure for Curables"—39th St., N. Y., indef.
"Cheating Cheaters"—Park Sq., Boston, indef.
"Copperhead, The"—Shubert, N. Y., indef.
"Cohan Revue"—Forbes, Phila., indef.
"Country Cousin"—Hollis, Boston, indef.
"Eyes of Youth"—Maxine Elliott's Theatre, indef.
"Friendly Enemies"—Wood's, Chicago, indef.
"Flo-Flo"—Cort, N. Y., indef.
"Fountain of Youth"—Henry Miller's, N. Y., 22-27.
"Fancy Free"—Astor, N. Y., indef.
"Going Up"—Liberty, N. Y., indef.
"Girl from Broadway"—Bruno, Sask, 24; Carmel, 25; Humboldt, 26; Clair, 27; Saskatoon, 29-30, May 1.
"General Post—Powers, Chicago, 22-27.
"Happiness"—Criterion, N. Y., indef.
"Human Soul, The"—San Diego, Cal, 24; El Paso, Tex., 25-27.
"Hitchy-Koo"—Colonial, Chicago, 22-27.
"Her Country"—Harris, N. Y., 22-27.
"Her Regiment"—Garrick, Chicago, indef.
"Irish Cinderella"—Gardner, 25; Bellows Falls, Vt., 26; Leominster, Mass., 27; Camp Devens, Mass., 24.
"Imaginary Invalid"—Broad, Phila., 22-27.
"Jack o' Lantern"—Globe, N. Y., indef.
"King, The"—Cohan's Grand, Chicago, indef.
"Keep Her Smiling"—Walker, Boston, indef.
"Lombardi, Ltd."—Morosco, N. Y., indef.
"Little Teacher, The"—Playhouse, N. Y., indef.
"Leave It to Jane"—La Salle, Chicago, indef.
"Land of Joy"—Illinois, Chicago, 22-27.
Lauder, Harry—Metropolitan O. H., indef.
"Maytime"—Studebaker, Chicago, indef.
Mantell, Robt., Co.—Los Angeles, Cal., 22-27; Fresno, Cal., 29-30.
"Man Who Came Back"—Plymouth, Boston, indef.
"Maytime"—44th St., N. Y., indef.
"Man Who Came Back"—Adelphi, Phila., indef.
"Man Who Stayed at Home"—48th St., N. Y., indef.
Mathison, Edith Wynne—Colombier, N. Y., indef.
"Nancy Lee"—Hudson, N. Y., indef.
Nazimova—Plymouth, N. Y., indef.
"Naughty Wife, The"—Cort, Chicago, indef.
"Oh, Lady, Lady"—Princess, N. Y., indef.
"Oh, Boy"—Lyric, Phila., indef.
"Oh, Look"—Vanderbilt, N. Y., indef.
"One Girl's Experience"—Cincinnati, O., 22-27.
"Once Upon a Time"—Fulton, N. Y., indef.
"Pair of Petticoats"—Bijou, N. Y., indef.
"Parlor, Bedroom and Bath"—Republic, N. Y., indef.
"Polly with a Past"—Belasco, N. Y., indef.
"Peter Ibbetson"—Princess, Chicago, indef.
"Pollyanna"—Tremont, Boston, 22-May 4.
"Rambler Rose" (Chas. Frohman, mgr.), Princess, Toronto, Ont., 22-27.
"Rainbow Girl, The"—New Amsterdam, N. Y., indef.
Robson, May—Portland, Ore., 25-27.
Skinner, Otis (Chas. Frohman, mgr.)—Vancouver, B. C., 24; Seattle, Wash., 25-27; Walla-Walla, 29; Spokane, 30.
"Seventeen"—Booth, N. Y., indef.
"Sinbad"—Winter Garden, N. Y., indef.
"Seven Day Leave"—Park, N. Y., indef.
"Sick-A-Bed"—Gaiety, N. Y., indef.
"So Long Letty"—Shubert, Boston, indef.
"Service"—Cohan, N. Y., indef.
"Toot-Toot"—Colonial, Boston, indef.
"Tailor Made Man"—Cohan & Harris, N. Y., indef.
"Tiger Rose"—Lyceum, N. Y., indef.
"Uncle Tom's Cabin"—Woodstock, Ont., 24; Guelph, 25; Hartford, 26; London, 27; Galt, 29; Kitchener, 30.
Washington Sq. Players—Comedy, N. Y., indef.
"Why Marry?"—Standard, N. Y., 22-27.
"Yes or No"—Longacre, N. Y., 22-27.
"When Dreams Come True"—Camp Lee, Va., 24; Newport News, Va., 25; Richmond, 26-27.
Zeigfeld Midnight Frolic—New Amsterdam Roof, indef.

## STOCK

Auditorium Players—Malden, Mass., indef.
Alcazar Players—San Francisco, indef.
Apdell Stock Co.—Orpheum, York, Pa., indef.
Alba Players—New Empire, Montreal, Can.
Baker Stock Co.—Portland, Ore., indef.
Ball, Jack, Stock Co.—
Bunting, Emma, Stock Company—Savoy, Ft. Worth, Tex.
Bishop Players—Oakland, Cal., indef.
Bonstelle, Jessie, Stock Co.—Academy Northampton, Mass.
Cutter Stock Co.—Ogdensburg, N. Y., 22-27.
Cooper Baird Co.—Zanesville, O., indef.
Crown Theater Stock Co. (Ed. Rowland)—Chicago, indef.
Comican Players—Bayonne, N. J., indef.
Coal Stock Co.—Music Hall, Akron, O.
Corson Stock Co.—Chester Playhouse, Chester, Pa.
Dominion Players—Winnipeg, Manitoba, Can., indef.
Dwight, Albert, Players (J. S. McLaughlin, mgr.)—K. and K. Opera House, Pittsburgh, Pa., indef.
Dainty, Bessie, Players (I. E. Earle, mgr.)—Orpheum Theatre, Waco, Tex., indef.
Dubinsky Bros.—St. Joseph, Mo., indef.
Day, Elizabeth, Players—Victoria, Wheeling, W. Va., indef.
Emerson Players—Lawrence, Mass., indef.
Elbert & Getchill Stock—Des Moines, Ia., indef.
Fielder, Frank, Stock—Mozart, Elmira, N. Y., indef.
Fifth Ave. Stock—Fifth Ave., Brooklyn, indef.
Grand Theatre Stock Co.—Tulsa, Okla., indef.
Glaser, Vaughn Stock—Detroit, Mich., indef.
Guy Stock Co.—Jefferson, Auburn, N. Y.
Holmes, W. Hedge—Lyceum, Troy, N. Y., indef.
Henderson, Richard, Stock Co.—
Jewett, Henry, Players—Copley, Boston, indef.
Katzes, Harry, Stock—Salem, Mass., indef.
Krueger, M. P.—Wilkes-Barre, Pa., indef.
Keith Stock—Providence, R. I.
Keith Stock—Columbus, O., indef.
Keith Stock—Columbus, O., indef.
La Salle Stock—Orpheum, Phila., indef.
Lewis, Jack X., Stock (J. W. Carson, mgr.)—Chester, Pa., indef.
Liberty Players—Strand, San Diego, Cal.
Lilley, Ed. Clark, Stock—Samuel's O. H., Jamestown, N. Y.
Levy, Robt.—Washington, D. C., indef.
Levy, Robt.—Lafayette, N. Y., indef.
Leventhal, J., Stock Co.—Strand, Hoboken, N. J.
Liberty Stock Co.—Ridgefield Park, N. J., indef.
Lister, Chas., Stock Co.—Cedar Falls, Ia., 22-27.
Manhattan Players—Lyceum, Rochester, N. Y.
Moses & Johnson Stock—Paterson, N. J., indef.
Morosco Stock—Los Angeles, indef.
Martin, Lewis, Stock Co.—Fox, Joliet, Ill.
Menses, H. P., Stock Co.—Hyperion, New Haven, Conn.
Niggemeyer, C. A.—Minneapolis, Minn., indef.
O'Harra-Warren-Hathaway—Brockton, indef.
Orpheum Stock Co.—Orpheum, Newark, N. J., indef.
Oliver, Otis, Players (Harry Wallace, mgr.)—Columbia, Grand Rapids, Mich., indef.
Oliver, Otis, Players (Otis Oliver, mgr.)—Oliver, Lincoln, Nebr., indef.
Oliver, Otis, Players (Elroy Ward, mgr.)—Palace, Moline, Ill., indef.
Poli Stock—Bridgeport, Conn.
Poli Stock—Poli's, Hartford, Conn., indef.
Phelan, E. V.—Auditorium, Lynn, Mass., indef.
Pollack, Edith, Stock Co.—Diamond, New Orleans, indef.
Pitt, Chas. D., Stock Co.—Reading, Pa.
Peck, Geo.—Opera House, Rockford, Ill.
Shubert Stock—Shubert, St. Paul, Minn., indef.
Somerville Theatre Players — Somerville, Mass., indef.
Spooner, Cecil, Stock—Grand Opera House, Brooklyn, indef.
Sites-Emerson Co.—Lowell, Mass., indef.
Sites-Emerson—Haverhill, Mass., indef.
Sued-E-Kerr Co.—Salem, Ore., indef.
Sutphen, C. J., Stock Co.—Boyd's, Omaha, Nebr.
United Southern Stock Co.—Winston-Salem, N. C., 22-27.
Williams, Ed., Stock—Orpheum, Elkhart, Ind.
Williams Players—Wilkes, Salt Lake City, indef.
Wilkes Players—Seattle, Wash., indef.
Wilson, Tom—Morgan, Grand, Sharon, Pa.
Wallace, Morgan, Stock—Grand, Sioux City, Ia., indef.
Wallace, Chester, Stock Co.—Majestic, Butler, Pa.
Woodward Stock Co.—Denham, Denver, Colo.
Waldron, Chas., Stock Co.—Waldron, Fitchburg, Mass.
Williams, Ed., Stock Co.—Sipe, Kokomo, Ind., indef.
Walsh Stock Co.—Majestic, Providence, R. I.
Wigwam Stock Co.—Wigwam, San Francisco, indef.
Walker, Stuart, Players—Cincinnati, O., indef.
Wilson Ave. Stock—Chicago, Ill., indef.

## ARMY CAMP CIRCUIT

### Week of April 29

Camp Custer, Mich. (E. W. Fuller), "There She Goes."
Camp Devens, Mass. (Maurice Greet), "Stop, Look, Listen."
Camp Dix, N. J. (W. O. Wheeler), "Furs and Frills."
Camp Dodge, Ia., (Julian Anhalt), "Very Good, Eddie."
Camp Gordon, Ga. (Percy Weadon), Liberty Vaudeville Co.
Camp Grant, Ill. (Geo. J. Breinig), "The Volunteer."
Camp Jackson, S. C. (John F. Farrell), "Nothing but the Truth."
Camp Lee, Va. (C. D. Jaconson), "Here Comes the Bride."
Camp Lewis, Wash. (E. W. Braden), Orpheum Vaudeville.
Camp Meade, Md. (Charles E. Barton), "When Dreams Come True."
Camp Merritt, N. J. (Harry C. Blaney), "His Bridal Night."
Camp Pike, Ark. (H. W. Winchell), Liberty Comedy Co.
Camp Sherman, O. (Frank J. Lea), Vaudeville.
Camp Sheridan, Ala. (Lieut. Gavin Harris), "Turn to the Right."
Camp Taylor, Ky. (Aubrey Stauffer), "Flora Bella."
Camp Upton, L. I. (George H. Miller), "Twin Beds."

## BURLESQUE

### Columbia Wheel

Al. Reeves—Coban's, Newburg, 25-27; Miner's, Bronx, New York, 29-May 4.
Ben Welch—Majestic, Jersey City, 22-27; People's, Philadelphia, 29-May 4.
Best Show in Town—Gayety, Pittsburgh, 22-27; Star, Cleveland, 29-May 4.
Bowery—Empire, Albany, 22-27; Gayety, Boston, 29-May 4.
Burlesque Revue—Casino, Boston, 22-27; Columbia, New York, 29-May 4.
Burlesque Wonder Show—Columbia, New York, 22-27; Casino, Brooklyn, 29-May 4.
Bon Tons—Bastable, Syracuse, 22-24; Lumberg, Utica, 25-27; Gayety, Montreal, Can., 29-May 4.
Behman Show—Berchel, Des Moines, Iowa, 21-25; Gayety, Omaha, Neb., 27-May 3.
Broadway Frolics—Grand, Hartford, Conn., 22-27; Jacques, Waterbury, Conn., 29-May 4.
Bostonians—Empire, Toledo, O., 22-27; Lyric, Dayton, 29-May 4.
Follies of the Day—Star and Garter, Chicago, 22-27; Gayety, Detroit, Mich., 29-May 4.
Golden Crooks—Gayety, Washington, 22-27; Gayety, Pittsburgh, 29-May 4.
Hello America—Hurtig & Seamon's, New York, 22-27; open, 29-May 4; Orpheum, Paterson, 6-11.
Harry Hastings—Gayety, Toronto, Ont., 22-27; Gayety, Buffalo, 29-May 4.
Hip, Hip, Hoorah—Lyric, Dayton, O., 22-27; Olympic, Cincinnati, 29-May 4.
Hawe, Sam—Gayety, Kansas City, 22-27; Gayety, St. Louis, 29-May 4.
Irwin's Big Show—Corinthian, Rochester, 22-27; Bastable, Syracuse, 29-May 1; Lemburg, Utica, 2-4.
Liberty Girls—Gayety, Detroit, 22-27; Gayety, Toronto, Ont., 29-May 4.
Majestic—Park, Bridgeport, Conn., 25-27; Colonial, Providence, 29-May 4.
Merry Rounders—Miner's Bronx, New York, 22-27; Empire, Brooklyn, 29-May 4.
Million $ Dolls—Gayety, Boston, 22-27; Grand, Hartford, Conn., 29-May 4.
Mollie Williams—Gayety, Buffalo, 22-27; Corinthian, Rochester, N. Y., 29-May 4.
Marion's, Dave—Empire, Brooklyn, 22-27; Park, Bridgeport, Conn., May 2-4.
Maids of America—Empire, Newark, 22-27; Casino, Philadelphia, 29-May 4.
Oh, Girl—Olympic, Cincinnati, 22-27; Star and Garter, Chicago, 29-May 4.
Puss Puss—Orpheum, Paterson, 22-27; Majestic, Jersey City, N. J., 29-May 4.
Roseland Girls—Colonial, Providence, R. I., 22-27; Casino, Boston, 29-May 4.
Rose Sydell's—Palace, Baltimore, 22-27; Gayety, Washington, 29-May 4.
Step Lively—Columbia, Chicago, 22-27; Berchell, Des Moines, Iowa, 28-May 2.
Star and Garter—Gayety, St. Louis, 22-27; Columbia, Chicago, 29-May 4.
Sporting Widows—Gayety, Montreal, 22-27; Empire, Albany, 29-May 4.
Social Maids—Casino, Phila., 22-27; Hurtig & Seamon's, New York, 29-May 4.
Sight Seers—Open, 22-27; Orpheum, Paterson, 29-May 4.
Sam Sidman—Jacques, Waterbury, Conn., 22-27; Cohan's, Newburg, N. Y., May 2-4.
Spiegel's Review—Casino, Brooklyn, 22-27; Empire, Newark, N. J., 29-May 4.
Some Show—Gayety, Omaha, Neb., 22-27; Gayety, Kansas City, 29-May 4.
Twentieth Century Maids—People's, Phila., 22-27; Palace, Baltimore, Md., 29-May 4.
Watson's Beef Trust—Star, Cleveland, 22-27; Empire, Toledo, 29-May 4 (close).

### American Wheel

American—Empire, Hoboken, N. J., 22-27; Star, Brooklyn, 29-May 4.
Army and Navy Girls—Majestic, Indianapolis, 22-27; Terre Haute, Ind., 28; open, 29-May 4; Lyceum, Columbus, 6-11.
Aviators—Olympic, New York, 22-27; Trocadero, Phila., 29-May 4.
Auto Girls—Century, Kansas City, 22-27; Standard, St. Louis, 29-May 4.
Broadway Belles—Empire, Cleveland, 22-27; Erie, Pa., 29; Dunkirk, N. Y., 30; Salamanca, May 1; Oil City, Pa., 2; Beaver Falls, 3; New Castle, 4.
Biff, Bing, Bang—Star, Toronto, Ont., 22-27; Savoy, Hamilton, Ont., 29-May 4.
Cabaret Girls—Lyceum, Columbus, 22-27; Akron, O., May 2-4.
Charming Widows—Englewood, Chicago, 22-27; Empire, Chicago, 29-May 4.
Darlings of Paris—Howard, Boston, 22-27; Manchester, N. H., 29-30; Worcester, Mass., May 2-4.
Follies of Pleasure—Open, 22-27; Lyceum, Columbus, O., 29-May 4.
Forty Thieves—Gayety, Chicago, 22-27; Gayety, Milwaukee, 29-May 4.
French Frolics—Akron, O., 25-27; Empire, Cleveland, 29-May 4.
Gay Morning Glories—Star, Brooklyn, 22-27; Gayety, Brooklyn, 29-May 4.
Grown Up Babies—Majestic, Scranton, 22-27; Binghamton, N. Y., 29; Oswego, 30; Oneida, May 1; Niagara Falls, May 2-4.
Girls from Follies—Gayety, Brooklyn, 22-27; Amsterdam, N. Y., 29; Hudson, Schenectady, May 2-4.
Girls from Joyland—Wilkes-Barre, 24-27; Empire, Hoboken, 29-May 4.
Girls from Happyland—Cadillac, Detroit, 22-27; Gayety, Chicago, 29-May 4.
Hello, Girls—Empire, Chicago, 22-27; Fort Wayne, Ind., 28; Majestic, Indianapolis, 29-May 4.
Innocent Maids—Penn Circuit, 22-27; Bristol, Pa., 29; Wrightstown, N. J., 30-May 4.
Jolly Girls—Gayety, Minneapolis, 22-27; Star, St. Paul, 29-May 4.
Lid Lifters—Trocadero, Phila., 22-27; Majestic, Scranton, 29-May 4.
Lady Buccaneers—Savoy, Hamilton, Ont., 22-27; Cadillac, Detroit, 29-May 4.
Mischief Makers—Victoria, Pittsburgh, 22-27; Penn Circuit, 29-May 4.
Military Maids—Garden, Buffalo, 22-27; Star, Toronto, Ont., 29-May 4.
Monte Carlo Girls—Oil City, Pa., 25; Beaver Falls, 26; Newcastle, 27; Victoria, Pittsburgh, 29-May 4.
Mile-a-Minute Girls—Star, St. Paul, 22-27; Duluth, 28; open, 29-May 4; Century, Kansas City, 6-11.
Orientals—Hudson, Schenectady, N. Y., 24-27; Holyoke, Mass., 29; Springfield, May 2-4.
Pacemakers—Standard, St. Louis, 22-27; Englewood, Chicago, 29-May 4.
Pat White—Niagara Falls, 25-27; Garden, Buffalo, N. Y., 29-May 4.
Parisian Flirts—Gayety, Milwaukee, 22-27; Gayety, Minneapolis, 29-May 4.
Review of 1918—Open, 22-27; Century, Kansas City, 29-May 4.
Record Breakers—Gayety, Baltimore, 22-27; Trocadero, Phila., 29-May 4.
Social Follies—Wrightstown, N. J., 23-27; Gayety, Baltimore, 29-May 4.
Some Babies—Gayety, Phila., 22-27; South Bethlehem, 29; Easton, 30; Wilkes-Barre, May 1-4.
Speedway Girls—Manchester, N. H., 22-23; Worcester, Mass., 25-27; Olympic, New York, 29-May 4.
Tempters—Springfield, 25-27; Howard, Boston, 29-May 4.

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Polite Colored Comedians
In their Comedy Creation—"TWO MEN WANTED"

HARRY WEBER PRESENTS
BERNICE **HOWARD & WHITE** JACK
*in "The Gadabouts"*
BY HERBERT HALL WINSLOW
PLAYING U. B. O. TIME

## AL TYLER
The Topical Tramp
U. B. O.

LEWIS ALLEN
## NILSEN & MATHES
In "THE MYSTERIOUS WILL"
By HAROLD SELMAN
NOW PLAYING FOX TIME

## STOCK AND REPERTOIRE

(Continued from page 15)

### FATHER OF ACTRESS EXONERATED

TULSA, Okla., April 20.—S. L. Miller, father of Mrs. Jack Stafford, of the Kadll-Kritchfield Dramatic Co., has been freed of the charge of killing a pro-German waiter in a local restaurant. The Judge and defendant were congratulated when the decision was announced. Miller is a member of the Tulsa County Council of Defense.

### REMAINS WITH ROBINS STOCK

TORONTO, Can., April 20.—Aimee Dalmores has recovered from her cold and will remain as leading lady with the Edwin Robins Stock Co. here. She is this week winning the favor of the press and public for her work in "Broken Threads." It was announced last week that she would retire from the company.

### RICHARD LONSDALE RESTING

SEATTLE, Wash., April 20.—Richard Lonsdale, having closed with the Dore Musical Comedy Co., is resting at his home preparatory to joining another show for the Summer.

### NORTHAMPTON PLAYERS CLOSING

NORTHAMPTON, Mass., April 22.—The Northampton Players close their regular season next Saturday night. They will reopen in October.

### OLIVER STOCK GIVES NEW PLAY

LINCOLN, Neb., April 20.—The Otis Oliver Players are presenting "The Man From Over There," a new play, this week. The company includes: Vada Heilman, Fern Renwith, Emma May, Harriet Glasgow, Herbert Thayer, Andrew Streng, Geo. Dayton, Roy Van Fossen, Wm. McConnell, Jack Goodwin, Wm. Moore, and Harry Manning, press agent.

### J. L. PERCY COMPLETES COMPANY

FARMER CITY, Ill., April 22.—J. L. Percy has completed the roster of his company, Percy's Comedians, and starts rehearsals next Monday. The show opens under canvas on May 6, newly equipped. This is not a great big show, but it is a big little show.

### SERGT. WALLIS IN HOSPITAL

FORT BENJAMIN HARRISON, Ind., April 22.—Sergeant H. E. Wallis, well known in repertoire and stock, is in the post hospital here, suffering from injuries received in an accident some time ago.

### SHERMAN KELLY TOURING IOWA

CHARLES CITY, Ia., April 22.—The Sherman-Kelly Stock Co. is here this week. The show is very popular through this section, and is always sure of doing good business.


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FOR THE STAGE FOR THE BOUDOIR
MAKE-UP

WANTED Leading Woman to feature; General Business Woman, Man for leads and general business. All around actors with specialties write. Wardrobe, appearance, quick study essential. Send photo, programmes. Small town show. Piano player for parts. CHARLES KYLE, 104 Judson Ave., New Haven, Ct.

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MADISON'S BUDGET
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It contains the real stuff written by a man who knows the game. If you have talent, MADISON'S BUDGET No. 17 will help you slam a hit across the footlights. In its pages you will find a generous assortment of my very latest MONOLOGUES, ACTS FOR TWO MALES, ACTS FOR MALE AND FEMALE, PARODIES ON NEWEST POPULAR SONGS, MINSTREL FIRST-PARTS, SINGLE GAGS, STAGE POEMS, etc. Also a screaming "tab" farce for 9 people, entitled "Nana, or The Blonde Venus." Remember, the price is only ONE DOLLAR, or for $1.50 I will send BUDGETS 16 and 17. Send orders to
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By BEN BRIGGS
The Great Patriotic Song, expounding the principles of true democracy, "The Question of the Hour"
Put this song in your act for a Surefire Hit. Ask Tom Gillen (Finigan's Friend). Orchestrations Now Ready, also Band parts. Published by
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STOCK PEOPLE ATTENTION:
Let me call your attention to our WONDERFUL BARGAINS IN LADIES' WEAR. Special Dresses at $12.95. We are Specialists in High Grade Coats, Suits, Blouses and Dresses at Lowest Prices. (OLD) DAVE HENDERSON, now with KING-KELLY CO., 8th floor, MENTOR BLDG., 39 So. State St., CHICAGO, ILL.

WANTED
For week stand rep. under canvas. A 1 character woman. Tell all and lowest salary in first letter.
EARL O. GARDINIER, Bushnell, Ill.

THE GRAHAM STOCK COMPANY WANTS
Repertoire people in all lines. Juvenile man capable of doing some leads. Two general business men, good general business woman, piano player, doubling stage or doing specialties. Specialty people given preference. State all first letter, with lowest summer salary. Must have wardrobe, appearance and ability. Address FRANK N. GRAHAM, Unadilla, N. Y.

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WANTED STOCK HOUSE
Near New York. Have organized company. Will take lease—rent or percentage. Must be first class house, town over 60,000. No proposition too big. Address "A. B. C.," care Clipper Office.

Wanted at Once for Permanent Stock
Ingenue leading woman, juvenile leading man; versatile comedian; scenic artist; A-1 piano player and drummer. State all. Send photos. Address MANAGER, Box 762, Richmond, Va.

WANTED FOR OTIS OLIVER PLAYERS
Leading man; juvenile man; light comedian; and permanent stock people in all lines. Must possess all stock requirements. Two bills a week. All late royalty releases. Submit photos, programs and lowest summer salary, quick. ELROY WARD, Manager, Palace Theatre, Moline, Ill.

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A MIDGET
Inquire CHAS. AHEARN, Princeton Hotel, 116 W. 45th St., N.Y.C.

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In Ragtime Pep and Jazz, Featuring All the Latest Songs and Dances
DIRECTION—ALLEN & GREEN

We Invite all Singing Members of the Theatrical Profession to Examine an Assortment of
GREAT NEW UNPUBLISHED SONG NUMBERS
We are certain we can supply you with the kind of song material you want to improve your act and will gladly demonstrate those which may prove available for you. This is your opportunity to do duty yourself with a great song before it is sung to every Tom, Dick and Harry.
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KNICKERBOCKER HARMONY STUDIOS

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In Their New Act. Dancing Versatile.

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Featured Next Season with MAX SPIEGEL'S

## "Cheer Up America"

in the Principal Comedy Role as MAWRUS RIBBONOWITZ

SIGNED FOR THREE YEARS. Books and Lyrics by WILL H. SMITH Music by NAT OSBORNE

## STARS OF BURLESQUE

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PRINCIPAL COMEDIAN—MILITARY MAIDS

INVITING OFFERS FOR NEXT SEASON

Direction, Roehm & Richards

SIGNED FOR TWO MORE YEARS

GEO. **NIBLO** AND **SPENCER** HELEN

HAPPY TRAMP — HAPPY SOUBRETTE

With Girls from Happyland — Fourth Season with Hurtig & Seamon

"OH, PLEASE"

## LOUISE HARTMAN

PRIMA DONNA — ROSE SYDELL'S LONDON BELLES

YOU KNOW ME

## FRANCIS T. REYNOLDS

Straight as They Make 'Em. With Biff, Bing, Bang Co. Dir., Roehm & Richards.

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The Singing, Dancing, Standing, Falling, Slipping, Sliding, Bumping Comedian with BIFF, BING, BANG

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A Straight Man with Every Qualification—Jolly Girls Co.

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INGENUE — BEN KAHN'S FOLLIES COMPANY

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The Singing Jew Komic. With "The Darlings of Paris"

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Dancing Soubrette — Now with B. F. Kahn's Union Square Stock Company

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Eccentric Characters. With "Grown Up Babies." Doing Well.

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Singing, Dancing and Whistling Juvenile Just Arrived with Ben Welch Show

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TRAMP COMIC — 100% SOUBRETTE

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PRIMA DONNA — INGENUE

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The Harmony Fashion Plates — With Chas. Taylor's Darlings of Paris

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EASTER **HIGBEE** AND **SPAETH** VIOLA

PRIMA DONNA — INGENUE

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Soubrette—Girls from Follies Company — Direction—ROEHM & RICHARDS

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KATE PULLMAN

★ ★

## FAY SHIRLEY

PRIMA DONNA—GIRLS OF THE FOLLIES

OPEN FOR NEXT SEASON — DIRECTION—ROEHM AND RICHARDS

## BURLESQUE NEWS
(Continued from page 17)

### "DAYLIGHT SAVERS" AT THE FOLLIES IS FAST AND FUNNY

B. F. Kahn called his show at the Follies in the Bronx last week "The Daylight Savers" in which Chas. Collins is featured.

The first part "Helen's Nature Dance" was well staged in three scenes. The performance opened with a banquet scene, the principals and chorus seated at a large table, which was prettily decorated and furnished. A number of specialties were introduced during the action of this scene, and much cross fire comedy between Collins and Jack Shargel kept the audience in good humor. The various other scenes and bits were well staged and worked out through the performance.

Kahn has a good singing and dancing chorus with this show. Again has Solly Fields shown his artistic taste in staging novelties, he offered a few more here last week. Fields is without a doubt one of the best producers of numbers in burlesque, he has proven this, week in and week out at the Kahn houses. He is given the necessary props to carry out the effectiveness of his ideas.

The stage is well lighted and the electrical effects help the scenes and numbers.

Chas Collins is as funny as ever in his well known Irish character; he is a hard worker, good dancer, he is also responsible for the book which is full of amusing situations. Jack Shargel as "Abe Cohen" handles the Hebrew character most satisfactorily, he does not overdo the part, working in an easy manner for good results. Geo. Betts does the straight. Betts puts his numbers over well. Bill Holburg, a new man to burlesque, is doing the juvenile. He is in several scenes which he handles nicely.

Frances Cornell was again seen to a big advantage in the prima donna role. She rendered her numbers most pleasingly, and stood out in what few scenes she was in. Her costumes were pretty.

Michelena Paunetti has returned after a ten weeks' absence, she appears to be better than ever. She looks good, puts her numbers over with a snap and works with more vigor than ever before. Her costumes are in keeping with her work.

Kitty Warren is a new comer, having recently joined the company. She is a great addition to it, full of life and ginger, and puts her numbers over for encores. Miss Warren reads her lines well and is a corking good all around soubrette. Her wardrobe is bright and pleasing to look at.

Charlotte Whitman, one of the chorus girls, does an Egyptian dance in the banquet scene, executing it very nicely.

The "teller" bit as done by Collins and Betts won many laughs. It was well done, as was the "movable bar" bit done by Collins, Shargel, Betts, Holburg and the Misses Cornell and Warren.

The burlesque operatic number by the principals was a good closing for the first part.

Paunetti and Holburg offered several modern dances which went over big. The act is neat and refined, and the dances were cleverly executed.

The "kissing" bit was put over nicely by Collins and Miss Warren. The "gum machine" was another good bit as done by Collins, Shargel, Holburg, Betts and the Misses Warren and Paunetti. The "fortune" bit was amusing and pleased. It was put over by Collins, Shargel, Betts and the Misses Cornell, Warren and Paunetti.

Mlle. Depinna offered a specialty.

The show proved an all around good entertainment that pleased. It was fast, funny and well staged. SID.

### LEVINE WANTS COMPANY

TRENTON, N. J., April 22.—B. A. Levine has a call out for principals and chorus girls for his Summer stock at Camp Dix and Trenton, which will start May 6. Rehearsals will begin next Monday.

### PLENTY OF SPEED AND ACTION IN "GIRLS FROM THE FOLLIES"

Strouse and Franklyn offered their "Girls from the Follies" at the Star, Brooklyn, last week, for a return engagement.

This is the show that opened the Jay Street house last August. It is about the same as when we saw it then, except that there are several changes in the cast. Will J. Deery, Bessie Carrette and Nellie Crawford are the newcomers.

The show has speeded up somewhat and the laughs are more plentiful. In fact, the whole show goes over better now.

The chorus is composed of a pretty lot of girls, who work hard and sing well. The numbers are nicely arranged, and well put on. The costumes are in good condition and clean. The scenery is up to the mark.

Fred Binder is the principal comedian, he does a corking good Hebrew role. He is one of the fastest men doing this line of comedy on the circuit. He works hard, dances cleverly, is a fine tumbler and a good all-around entertainer. He is funny and his "Oh! Boy" gets lots of laughs. He has greatly improved in his work this season.

Will J. Deery is doing second comedy. He portrays an Irish role and works well opposite Binder.

Billy Harris again won favor as "straight." Harris is as good a man in this part as the best on the circuit. He can "feed," sing and humor situations. He also is a classy dresser; Harris made his last appearance for a while in burlesque last Saturday, at which time he closed, at the Star. He now is in the U. S. A. and left Monday for Camp Upton. His "tough" character was well done, and was appreciated by the audience.

Harry C. Van is the juvenile. He is in a number of scenes and handles them well. Van has a fine tenor voice which is heard to advantage in his numbers.

Joseph Simpson does the bits, and takes care of them nicely.

Fay Shirley is the prima donna and leading woman. She has a good voice for singing and reading lines. She gets all her numbers over well and works nicely in bits and scenes. Her costumes are pretty and attractive.

Nellie Crawford is a real live-wire when it comes to putting numbers over.

Miss Crawford has lots of speed and action. She works hard in her numbers and is good in bits. Her wardrobe is pretty. She is a dandy soubrette.

Bessie Carrette is the ingenue. Miss Carrette has her share of numbers.

"Teddy" Russell leads "Down in Borneo Isle," putting it over well. Miss Russell also is responsible for producing the numbers in the show.

There is plenty of action in the show, which is fast during its two hours and a half of entertainment. SID.

### JIM PEARL OUT OF HOSPITAL

PHILADELPHIA, Pa., April 19.—Jim Pearl, who recently closed with the "Army and Navy Girls" at St. Paul to be operated upon, was discharged from the hospital here this week. As soon as he is able to recover his strength he will return to work.

### "SIGHT SEERS" CLOSES

The "Sight Seers" closed its season at Miner's, Bronx, last Saturday night. The show was to lay-off this week, play Paterson next week and close at the Majestic in Jersey City, week of May 6, but Owner Cooper decided early last week that he would close in the Bronx.

### "AMERICA" GOING TO COAST

Hurtig and Seamon will send "Hello America" to the coast next Fall on the K. and E. time. The same book and music as is now used will be employed, but an entire new cast and executive staff will be with the show.


**JOE CHESTER**
*The Original Nut Comedian and His Jazz Dogs,*
*BUSHWA and BOLONIS*
IN VAUDEVILLE

**ALOHA DUO**
Kwai-Awa-Puhi and The Musical Cow Boy
Direction —JACK LEWIS U. B. O.

**CHIEF IRONHAND**
The Only Indian Cyclist
Direction—NIXON-NIRDLINGER VAUDEVILLE AGENCY, Philadelphia

**THE FRANKS**
American Celebrated Skaters The Latest European Dance Skating

**HELEN HARRINGTON**
Singing Comedienne. Dainty Girl—Nifty Boy. Direction—Stokes & Bierbauer

**DAVE GLAVER**
The Fellow with the Funny Cough PLAYING U. B. O. TIME

America's Representative Comedy Acrobats
**LANE & LANE**
The Lunatic Tumblers Looping the Bump

IN ORIGINAL JUGGLING IDEAS
**RAYMOND & GENEVA**
IN VAUDEVILLE

**KATHERINE & GLADYS BENNETT**
THE MILLION DOLLAR KIDS
Direction—HUGHES & SMITH U. B. O. CIRCUIT

**CLARA KEATING**
Of GOLDING & KEATING LOEW CIRCUIT

**SIX MUSICAL SPILLERS**
NEW ACT NEXT SEASON WITH A DRUMMER

AM NOW DOING A SINGLE
**ANGIE WEIMERS**
*The Girl with the Beautiful (? ? ? ?)* In Vaudeville

**NIPPON DUO**
TWO BOYS, THE PIANO AND ? IN VAUDEVILLE

**LEDDY & LEDDY**
A Little Bit Different Than the Rest. In Vaudeville

HARRY **JACKSON & NICHOLS** JACK
*A Pair of Clever Boys in a Comedy Singing Offering*
Direction—I. KAUFMAN

# BESSIE LESTER
"CHARACTER TYPES" IN SONG
DIRECTION NORMAN JEFFRIES

KATE MULLINI PRESENTS
# 6 ROYAL HUSSAR GIRLS
In a Melange of Music and Song — In Vaudeville

# JAMES MOBLEY
PRESENTS
9 BLACKBERRIES
IN VAUDEVILLE

# ELSIE STIRK
The Variety Girl
IN VAUDEVILLE

# The Three De Lyons
Novelty Aerialists and Gymnasts
IN VAUDEVILLE

# TAYLOR TRIPLETS
Late Feature of the Barnum & Bailey Circus in the Manly Art of Self Defence.
Now Playing United Time — Direction—BILLY GRADY

# GEO. RANDALL & CO.
In the Brilliant Comedy Gem "TOO EASY"

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In NONSENSICAL NIFTYNESS
IN VAUDEVILLE

ETHEL **CONLEE SISTERS** LEONA
DAINTY ENTERTAINERS. — DIR., MORRIS & FEIL

# BOB MYERS and CY PLUNKETT
THAT'S ALL — SEE SAM BAERWITZ

BILLY EVYLEEN
# PURCELLA and RAMSEY
IN CLASSY MELODIES, COMEDY AND ARTISTIC DANCES
DIRECTION—JOE MICHAELS — LOEW CIRCUIT

# "IN WRONG"
GETTING THE LAUGHS — Direction—BRUCE DUFFUS

# CHARLES BRADLEY
The Good Natured Singing Chap—Playing United Time

WALTER RITA
# WINCHELL & GREENE
In Their Amusing Skit
"Spooneyville"
Direction—SAM BAERWITZ

JAMES B. MARIE
# DONOVAN AND LEE
THE KING OF IRELAND — THE DANCING BUTTERFLY
in their Comedy "Doing Well, Thank You,"
Appearing on a tour of 15 weeks of the Pantages Theatres as the feature attraction.

HARRY MARION
# WHITE and WEST
In a Nifty Singing and Dancing Act
DIRECTION—JACK HENRY

# LUCILLE BARR
SINGING COMEDIENNE — IN VAUDEVILLE

# DAVE RAFAEL & CO.
Offers His Newest Ventriloquist Novel Production
"A NIGHT ON BROADWAY"
PLAYING U. B. O. TIME

# EDITH CLAIRE
Comedienne
Exclusive Songs — Production by Jack Kline

EDDIE HELEN
# Krafft & Myrtle
Comedy "A la Mode"
NOW ON U. B. O. TIME — A SURPRISE IN ONE

THE ONLY ORIGINAL
# BURLINGTON FOUR
In "HOKEMVILLE"
NICHOLSON, SCHILLING, WESTERMAN and DONNELLY
PERSONAL DIRECTION—JACK LEWIS—ARTHUR KLEIN

Bessie and William FLORENZA
# THE RAMSDELLS & CURTIS
Dancers Somewhat Different — Direction—JAMES PLUNKETT

GRACE MARGARET
# SEYMOUR and FENTON
TWO GIRLS AND THE PIANO — DIRECTION—TOM CURRAN

# TANEAN BROS.
Positively the biggest hit the South has seen in years. Comments from both the Managers and the Press state that Tanean Bros. are positively the best Blackface Novelty in vaudeville today.

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Allison, E. M.
Ardinger, C.
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Berry, Carroll
Connolly, Hugh
Chipman, E. W.
Clayton
Dove, Johnnie
Danforth, Chas. E.
Field, Norman R.
Gracey, W. H.
Glasgow, Jas.
Hughes, Arthur J.
Hillman Stock Co.
Howard, Gene
Holman, H.
Hooper, Frank
Heslin, Lew
Irwin, Frank L.
Johnson, Lawrence E.
Kuebeler, Chas.
Keller, G. G.
Kight, Oliver
Lipmann, P.
Livsey, Alf
Lester, Eddie
McFarlane, Geo.
Miller, Eddie
Malloy, Burton
Monroe, Wallace
Mayne, H.
Perry, E.
Park, Sam
Shaver, J. A.
Plunkett, H.
Paul, O. M.
Richards, Harry
Reid, Nelson
Rockwell, J. C.
Stanley, Ed R.
Sutton, Geo.
Smith, H. E.
Trumbull, Lawrence
Thompson, Edw.
Varney, V. A.
Van Orden & Fallows
Welsh, Lew J.
Weever, Edwin
Wilson, Sam B.
Waite, Billy E.
Young, Le Roy
Zeiser, John

## LADIES

Carrington, Miss A. M.
Carrington, Nettie
Corringham, Anna
Astor, Mrs. Guy
Bailey, Mrs. Ed B.
Baker, Opal
Beaumont, Bernice
Bennett, Victoria
Beeker, Bobbie
Clarkson, A. M., Mrs.
Cameron, Catherine
Delaney, Marjorie
Fugazzi, Florence
Fisher, Mae
Greer, Charlotte
Gane, Dorothy
Gay, Mrs. H. S.
Kent, Adrienne
Kingsley, Anna
Le Comte, Mrs. G.
Leigh, Mabel
Le Maire, Claire
Meyer, Mabelle
Marcia, Mlle.
Mullin, Annette
Moore, Ruth
Peterson, Miss C.
Plunkett, Lydia
Ranson, Helen
Russ, Irene
Raymond, Mildred
Russell, Helen F.
Stewart, Anita
St. Clair, Grace
Wall, Helen
White, Babe
Whitmore, Lolita
Windsor, Dorothy
Wordley, Mrs. Ralph
White, Mabel C.

## MANAGER DIVORCES PRIMA DONNA

CHICAGO, April 18.—In the Superior Court today Judge Harry Guerin granted George W. Jinks a divorce from Ida May Watson Jinks, a prima donna. Jinks is manager of "The Naughty Princess" Company and he secured the divorce on the ground of desertion. Mrs. Jenks said she had tired of stage life.

## THEATRE MEN INCORPORATE

TRENTON, April 20.—The Secretary of State granted a charter to the Newport, Fall River and Providence Beach Association, organized for the purpose of building and operating theatres and amusement resorts. Charles Thorn is named agent, with headquarters at Camden, N. J. The concern is capitalized at $125,000.

# DEATHS OF THE WEEK

**In Memory**

of my dearly beloved and devoted husband

**CARROLL JOHNSON**

who died May 1st, 1917. A solemn requiem mass will be offered for the repose of his soul, **Wednesday, May 1st, 1918,** at 9 A. M., at the Church of the Immaculate Conception, Elizabeth, N. J. Brother Elks and all friends are respectfully invited to attend.

His sorrowful wife,

Mrs. CARROLL JOHNSON.

In Memoriam of My Dear Pal

**JOE GORMAN**

who departed this life March 21, 1918.

FRANK RAGS MURPHY.

**GRACE CHASE BRISBANE,** an actress and singer, died April 15 at her home in Kansas City, Mo. As a young girl she made her stage debut with the Jeanne Winston Opera Co. Later she appeared in "Shenandoah," after which she was a member of Ezra Kendall's company in "A Pair of Kids." Of late years Mrs. Brisbane was a teacher of music and was at the time of her death vice president of the Kansas City Musical Club. The Second Christian Science Church had charge of the funeral and interment was in Forest Hill Cemetery, Kansas City.

**LESLIE FABER**—Confirmation of the recent reports that Leslie Faber was killed in the retreat from Messines Ridge was received in London, Eng., last week. Faber was known to New York theatregoers, having appeared here in "The White Feather," and later in "Diplomacy," at the Empire Theatre.

**CHARLES OTIS,** for many years advance agent for the Klark Urban Theatrical Company, died at Laconia, N. H., after a short illness. He was born in Buckport, Maine, and is survived by his wife.

**WILLIAM K. SEMPLE,** newspaperman and theatrical press representative, well known in this city and Washington, died at the Providence Hotel, Washington, D. C., from an attack of heart disease. He was one of the oldest members of the Friars.

**JOHN FINDLAY,** a distinguished actor, died at the Presbyterian Hospital, New York City, last week, at the age of sixty. He distinguished himself while playing with Arnold Daly in the Bernard Shaw plays at the Garrick ten years ago and also in Shakesperean plays. He was associated with Henry Miller during the latter's two year engagement on the Coast and was prominent in the Ibsen revival at the old Princess Theatre when Mme. Nazimova first appeared there. He was one of the oldest members of The Lambs and Players clubs.

**HARRY PARENT,** manager of the Detroit Opera House died recently after an acute attack of pneumonia. He was well known in the theatrical world and was especially liked by travelling managers.

**ARTHUR SHERMAN,** for ten years associated with the Henry Savage offices in confidential capacities died last week at St. Vincent's Hospital at the age of fifty-one.

**THOMAS JOSEPH MANNING,** an actor, died April 10 at his home in this city, aged thirty-four years.

**LAWRENCE J. McCARTY,** prominent for years as manager of Boston theatres, died April 17, at his home in Brookline, Mass., from heart failure. Larry McCarty, as he was best known, was born fifty-seven years ago in Roxbury, Mass., and began his theatrical career as call boy at the Boston Theatre, and finally played small roles. Later he became prompter, then assistant stage manager, then stage manager, for the late Eugene Tompkins, and finally manager of the house, in which he began as call boy. During the time he was at the Boston Theatre "Exiles," "The Old Homestead," "Michael Strogoff," "Youth," and many other big productions were made there, and in this school McCarty developed into one of the best producers in the United States. When the Boston Theatre changed hands a number of years ago he took up the managerial reins at the Boston Opera House, from which he retired when it was sold to the Shubert interests.

**ELLEN VETTER,** well known vaudeville actress and wife of Max Langslow, also a vaudeville performer, died recently at the Home for Incurables. She was born in Germany, fifty-six years ago and made her first appearance on the Orpheum Circuit in 1895. Funeral services were held under the auspices of the Actor's Fund and interment took place in Evergreen cemetery.


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**ASHLAND, WIS.**

**Royal** (Last Half)—Bert Lennon—George & Marie Brown—Great Kruger.

**ANACONDA, MONT.**

**Bluebird** (Apr. 28)—Bell & Gray—Collins & Wilmot—Mr. & Mrs. Wm. O'Clare—De Pace Opera Co.—Romano—Gabby Bros. & Clark. (May 1)—Hill & Burtina—Gertie De Milt—De Lea & Orma—Saxon Trio—Clarence Wilbur—Rodeo Review.

**BELLEVILLE, ILL.**

**Washington** (First Half)—"Cranberries"—Fay & Jack Smith—Klass. (Last Half)—Musical Fredericks—Raincs & Goodrich—"There Goes the Bride."

**BLOOMINGTON, IND.**

**Majestic** (First Half)—Max Bloom & Co. (Last Half)—Kartelli—King & Harvey—"The Five Fifteen"—Lillian Watson—"No Man's Land."

**BILLINGS, MONT.**

**Babcock** (May 2)—Charles Weber—Mack & Dean—Herman & Hanley—Mattie Choate & Co.—Archie Nicholson Trio—Four Earles. (May 5-6)—Kramer & Cross—Le Roy & Mabel Hartt—Victoria Four—Filipino Sextette—Ray Snow & Company—Charles & Anna Glocker.

**BUTTE, MONT.**

**Peoples Hippodrome** (Apr. 28-30)—Hill & Burtina—Gertie De Milt—De Lea & Orma—Saxon Trio—Clarence Wilbur—Rodeo Review. (May 1-4)—Daly & Berlew—Miller & Rainey—Hoosier Trio—Seven Kidding Kids—Eddie Clayton—Fulton, Mack & Fulton.

**CHICAGO, ILL.**

**Kedzie** (First Half)—Nelusco & Hurley—Chas. & Mad. Runbar—"Here & There"—Lazar & Dale—Golden Troupe. (Last Half)—Rexo—Frank & Gracie Demont—Bruce Duffet & Co.—Chas. Howard & Co.—Moran & Wiser.

**Lincoln** (First Half)—Brierre & King—"Our Family—Judson Cole—Orville Stamm—Berquist Bros. (Last Half)—Rives & Arnold—"Tango Shoes."

**American** (First Half)—Lillian Watson—Fiske & Fallon—"Zig Zag Revue." (Last Half)—Three Bartos.

**CHAMPAIGN, ILL.**

**Orpheum** (First Half)—"Tick Tock Girl." Last Half)—Henry & Adelaide—Berguist Bros.—Sully Family—Chas. Wilson—Bert Hughes Troupe.

**CAMP FUNSTON, KAN.**

**Funston** (First Half)—Wright & Earle—Joe & Vera White—Adams & Thomas—Regal & Bender—Cycling Brunettes. (Last Half)—King & Brown—Jean Barrios—Clayton & Drew Players.

**CHEYENNE, WYO.**

**Atlas** (April 30-May 1)—Manley & Golden—Four American Beauties—Allen Carroll & Pierlot—Hodge & Lowell—Flying Weavers. (May 4-5)—Larry Haggerty—"Little Miss Foxy"—Scott & Douglas—Seymour's Happy Family.

**DAVENPORT, IA.**

**Columbia** (First Half)—Ramona Orte—Adolpho—Edythe & Eddie Adair—Otto Bros.—"Circus Days." (Last Half)—Adonis & Dog—Chas. & Madeline Dunbar—Brady & Mahoney—Dale & Burch.

**DENVER, COLO.**

**Empress** (Apr. 28-May 1)—Taisei & Yoshi—Florence Calvert & Co.—"The Mayor & The Manicure"—Winchester & Claire—Three Lordons. (May 2-4)—The Vernons—Johnny & Wise—Dorothy Lamb & Co.—Homburg & Lee—Alma & Company.

**EAST ST. LOUIS, ILL.**

**Erber's** (First Half)—Helen Moretti—Eldridge, Barlow & Eldridge—Raines & Goodrich—Burdella Patterson. (Last Half)—Klass—Chase & Latour—Tally & Harty—Kluting's Animals.

**EVANSVILLE, IND.**

**New Grand** (First Half)—Fern, Richelieu & Fern—Ray & Fay—Add Hoyt's Minstrels—Roach & McCurdy—Three Jordan Girls. (Last Half)—Monohan & Co.—Fagg & White—Lillian Kingsbury—Ned Dano & Co.—Caits Bros.—Robinson's Military Elephants.

# VAUDEVILLE BILLS

(Continued from page 23)

**FREMONT, NEB.**

**Wall** (Last Half)—Major Don Ward—Robert & Rcbert—Llewellyn & Stanley—Emelle Sisters.

**FORT COLLINS, COLO.**

**Empress** (May 1)—The Vernons—Johny & Wise—Dorothy Lamb & Co.—Hombuts & Lee—Alma & Company. (May 4)—Manley & Golden—Four American Beauties—Allen, Carroll & Pierlot—Hodge & Lowell—Flying Weavers.

**GREAT FALLS, MONT.**

**Palace** (Apr. 27-28)—Daly & Berlew—Miller & Rainey—Hoosier Trio—Seven Kidding Kids—Eddie Clayton—Fulton, Mack & Fulton. (May 2)—Arthur & Dolly Le Roy—Cecil & Mack—Leon Domque—Francis Owen & Co.—Jones & Johnson—The Petit Troupe.

**IOWA CITY, IOWA.**

**Englert** (Last Half)—Arthur & Grace Terry—Eddie & Edith Adair—Joe & Agnes Riley—Ramona Ortis.

**JOLIET, ILL.**

**Orpheum** (Last Half)—Boothby & Everdeen—"Here & There"—Hopkins & Axtell—College Quintette.

**LINCOLN, NEB.**

**Lyric** (First Half)—Alice Hamilton—The Hoosier Girl. (Last Half)—Geo. & Paul Hickman—Marcelle.

**MISSOURI VALLEY, IOWA.**

**Majestic** (Last Half)—Lee Stoddart—Silver & North—Hanna & Partner.

**MASON CITY, IOWA.**

**Regent** (First Half)—Bob & Gertrude Petticord—Joe & Agnes Riley—Walker & Texas—Arnold Trio. (Last Half)—"Quakertown to B'way"—Jane Kane.

**NORTH Y'KIMA, WASH.**

**Empire** (Apr. 28-29)—Carlotta—Rinaldo Duo—Brown & Jackson—Four Seasons—Craig & Meeker—Knight's Roosters. (May 3-4)—Earl Girdeller & Co.—Three Tivoli Girls—Johnson & Dean Revue—Davis & Moore—Work & Keet—Ruth Howell Trio.

**OMAHA, NEB.**

**Empress** (First Half)—Jane Kane—Rawson & Claire—Marshall & Covert—"Inbad the Sailor." (Last Half)—Joe Barton—Kimball & Kenneth.

**OSHKOSH, WIS.**

**Grand Opera House** (Last Half)—Baker & Burton—The Lampinis—Rogers & Jones—Alexander Bros. & Evelyn.

**OAKLAND, CAL.**

**Hippodrome** (Apr. 28-30)—Kennedy & Nelson—De Leer—Gaynell Everett & Co.—"The Sea Rovers"—Payton & Hickey—Dunedin Duo. (May 1-4)—The Larneds—Clay & Robinson—Wright & Walker—Bailey Koerner & Co.—Flo Adler & Co.—Delton, Mareena & Delton.

**PEORIA, ILL.**

**Orpheum** (First Half)—Boothby & Everdeen—Lelia Shaw & Company—Silber & North—Mme. Cronin's Novelty. (Last Half)—Lohse & Sterling—Rector, Weber & Talbert—Ronair & Ward—Princess Kalama & Co.

**PUEBLO, COLO.**

**Princess** (Apr. 28-29)—King & Brown—Gibson & Hall—Robert & Robert—Victoria Four—Oliver Severn Trio. (May 3-4)—Taisei & Yoshi—Florence Calvert & Co.—The Mayor & The Manicure—Winchester & Claire—Three Lordons.

**PORTLAND, ORE.**

**Hippodrome** (Apr. 28-May 1)—Willie Missem—Connora & Edna—Lewis & Raymond—Willis Hall & Co.—Billy Brown—Tina May Circus. (May 2-4)—"Good-Bye Broadway."

**PROVO, UTAH.**

**Columbia** (May 1)—Cecil & Bernice—"Small Town Opry"—Blondi & Robinson. (May 4)—Annette & Morrell—Cook & Lilliard—Martha Golden & Co.—Creole—Koban Japs.

**ROCKFORD, ILL.**

**Palace** (First Half)—The Melvilles—Arthur & Grace Terry—Sully Family—Bison City Four—Equilio Bros. (Last Half)—Ioleen Sisters—Mack & Lane—Four Buttercups—Aerial Bartletts.

**ST. LOUIS, MO.**

**Grand**—Ralph & Anna—Frank Rogers—Harris & Hilliard—Kip & Kippy—Scott & Christie—"Unexpected"—Peerless Trio—Wanzer & Palmer—Ellis Nowlin Troupe.

**Park** (First Half)—Alvarez Duo—Lexie & O'Connor—"There Goes the Bride"—Tally & Harty—Bert Hughes Troupe. (Last Half)—Nelusco & Hurley—Vincent & Carter—"Cranberries"—Bertie Fowler—Louis Hardt & Co.

**Columbia**—Taketa Bros.—Zuhn & Dreis—Mrs. Wm. Anthony McGuire—McShane & Hathaway—Walter D. Nealand & Co.—Nip & Tuck—Lee & Bennett—Riva Larsen Troupe.

**Empress** (First Half)—Maxine Bros. & Bobby—Chase & Latour—"Lots & Lots of It"—Niel Abel—College Quintette. (Last Half)—Apdale's Animals—Rice & Francis—Lelia Shaw & Co.—Burdella Patterson.

**SPRINGFIELD, OHIO.**

**Majestic** (First Half)—Henry & Adelaide—Hopkins & Axtelle—Three Bartons—Chas. Wilson—Wyatt & Scotch Lads & Lassies. (Last Half)—Alvarez Duo—Faye & Jack Smith—Walker & Blackburn—Arthur DeVoy & Co.—Violet MacMillan—College Quintette.

**SOUTH BEND, IND.**

**Orpheum** (First Half)—"Pretty Baby." (Last Half)—Foley & Massimo—Johnson Bros. & Johnson—"In Days of Long Ago"—Judson Cole—"Doc Baker & Magazine Girls."

**SPOKANE, WASH.**

**Hippodrome** (Apr. 28-30)—Greeno & Platt—Glenna—Earl & Curtis—"Lincoln of the U. S. A."—Frank Terry—Ching Ling Hee Troupe. (May 1-4)—Bell & Gray—Collins & Wilmott—Mr. & Mrs. Wm. O'Clare—DePace Opera Co.—Romano—Gabby Bros. & Clark.

**SAN JOSE, CAL.**

**Hippodrome** (Apr. 28-30)—The Larneds—Clay & Robinson—Wright & Walker—Bailey Koerner & Co.—Flo Adler & Co.—Delton, Mareena & Delton. (May 1-2-3-4)—Santly & Norton—Hickey & Cooper—Moore & White—Minnie Burke & Boys—Variety Trio—Three Aitkens.

**SACRAMENTO, CAL.**

**Hippodrome** (First Half)—Santly & Norton—Hickey & Cooper—Moore & White—Minnie Burke & Boys—Variety Trio—Three Aitkens. (Last Half)—Artois Bros.—Three Millards—Holmes & Holliston—Kabin & Eugene—Wilson & Wilson—Bert Shepherd.

**SALT LAKE CITY, UTAH.**

**Hippodrome** (May 1)—Larry Haggerty—"Little Miss Foxy"—Scott & Douglas—Seymour's Happy Family. (May 2-4)—Cecil & Bernice—"Small Town Opry"—Blondi Robinson.

**SEATTLE, WASH.**

**Palace Hippodrome** (May 1)—"Good-Bye Broadway." (May 2-4)—Frank Colby & Co.—Weir, Temple & Dacey—Otto Koerner & Co.—Three Moriarity Girls—Murphy & Lachmar—Steve Steven Trio.

**SAN FRANCISCO, CAL.**

**Casino**—Delavan Bros.—Van Etta & Gershon—Harry Mason & Company—Two McCarvers—Cecile Trio—Barry, Nelson & Barry—McIllyar & Hamilton—Fox & Foxie—"Little Lord Roberts"—Doyle & Wright—Argo & Virginia—Gelles Troupe.

**TERRE HAUTE, IND.**

**Hippodrome** (First Half)—Monohan & Co.—Fagg & White—Lillian Kingsbury & Ned Dano & Co.—Caits Bros.—John Robinson's Military Elephants. (Last Half)—Fern, Richelieu & Fern—Ray & Fay—Add Hoyt's Minstrels—Roach & McCurdy—Three Jordan Girls.

**TACOMA, WASH.**

**Hippodrome** (May 1)—Frank Colby & Co.—Weir, Temple & Dacey—Otto Koerner & Co.—Three Moriarity Girls—Murphy & Lachmar—Steve Steven Trio. (May 2-4)—Carlotta—Rinaldo Duo—Brown & Jackson—Four Seasons—Knight's Roosters—Craig & Meeker.

**WASHBURN, WIS.**

**Temple** (Apr. 25)—Bert Lennon—George & Marie Brown—Great Kruger.

**WATERLOO, WIS.**

**Majestic** (First Half)—Adonis & Dog—Shaw & Campbell—Dale & Burch—Smith & Kaufman—Princess Kalama. (Last Half)—The Melvilles—Angel & Fuller—Wheeler & Potter—Bison City Four—Buch Bros.

**WALLA WALLA, WASH.**

**Liberty** (Apr. 28-29)—Earl Girdeller & Co.—Three Tivoli Girls—Johnson & Dean Revue—Davis & Moore—Work & Keet—Ruth Howell Trio. (May 3-4)—Greeno & Platt—Glenna—Earl & Curtis—"Lincoln of the U. S. A."—Frank Terry—Ching Ling Hee Troupe.

## PANTAGES CIRCUIT

**BUTTE, MONT.**

**Pantages** (Four Days)—Alexandria—"Atlantic Review"—Donovan & Lee—H. Guy Woodward & Co.—Zeno & Mandel—Alexander Bros. & Evelyn.

**CALGARY, CAN.**

**Pantages**—"Over There"—Simpson & Dean—Herbert Lloyd & Co.—Sol Berns—Three Gibson Girls.

**DENVER, COLO.**

**Pantages**—Denishawn Dancers—Owen & Moore—Lawrence & Johnson—Billy King & Co.—Countess Verona—Steiner Trio.

**EDMONTON, CAN.**

**Pantages**—"The Follies"—George Rosener—Leonard, Brown & Co.—Beeman & Anderson—Henry & Moore.

**GREAT FALLS, MONT.**

**Pantages** (First Half)—"Dancing Girl of Delhi"—Pealson & Goldie—Alex. Gayden & Co.—Pat Barrett—Rose & Ellis.

**KANSAS CITY, MO.**

**Pantages**—Bobby Henshaw—"Bachelor Dinner"—Wilkins & Wilkins—Prescott—The Kuehns—Minetti & Sidelli.

**LOS ANGELES, CAL.**

**Pantages**—Sinclair & Tyler—Five Metzettis—Bob Albright—Kinkaid Kilties—June Mills & Co.—Zara Carmen Trio.

**MINNEAPOLIS, MINN.**

**Pantages**—"An Arabian Night"—Hallen & Hunter—Misses Parker—Creighton, Belmont & Creighton—Sully, Rogers & Sully.

**OAKLAND, CAL.**

**Pantages**—Georgia Chartres — Yucatan — Chung Hwa Four—Martha Russell & Andy Byrne—Strength Bros.—Mack & Velmar.

**OGDEN, UTAH.**

**Pantages** (Three Days)—Eileen Fleury—Winson's Seals—Canfield & Cohan—"Girl at Cigar Stand"—Homer & Dubard—Francis & Nord.

**PORTLAND, ORE.**

**Pantages**—Fisher & Gilmore—The Nation's Peril—Lew Wilson—Singer's Midgets—LaFollette Trio.

**SEATTLE, WASH.**

**Pantages**—"Notorious Delphine"—Quigley & Fitzgerald—"Flirtation"—Al Noda—Moore & Rose—Aerial Patts.

**SPOKANE, WASH.**

**Pantages**—Coleman & Day—"Peacock Alley"—Dianna Bonner—McConnell & Simpson—Ford & Goodrich—Gaston & Palmer.

**SAN FRANCISCO, CAL.**

**Pantages**—"Cabaret DeLuxe"—Kahler Children—Hager & Goodwin—"Fall of Rheims"—Gilroy, Haynes & Montgomery—Mary Dorr.


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# MOTION PICTURES

## VITA CHARGES MAYER WITH CONSPIRACY

### NAMES 3 IN $250,000 ACTION

As an aftermath of the controversy over the services of Anita Stewart, that was recently settled in their favor, the Vitagraph Company of America has started a legal action for $250,000 against Louis B. Mayer, Colman Levin and J. Robert Rubin. The three are named as co-defendants in the Vitagraph's complaint, which charges conspiracy.

Mayer is a well known film distributor, with headquarters in Boston. Levin is associated with him. Rubin is a New York lawyer. The case will be tried in the Superior Court of Boston, Mass. Daniel H. Coakley, a Boston attorney, will represent the Vitagraph. The defendants have not as yet selected counsel.

The Vitagraph's complaint recites among other things that Anita Stewart started as an extra at the Flatbush studio six years ago at a salary of $25.00 a week, and "by reason of the plaintiff's advertising and exploitation, the plaintiff built up and established an extensive good will and value for all of the motion pictures in which the said Anita Stewart might thereafter appear, and by so doing greatly enhanced the value and right to control her exclusive services, as a motion picture actress."

The specific charge in the complaint alleges that the defendants named in the conspiracy suit "wantonly and maliciously conspired to entice Anita Stewart from the employment of the plaintiff, and caused said Anita Stewart to break her contract with the Vitagraph, without cause or justification."

The contract referred to, calls upon the Vitagraph to pay Anita Stewart the sum of $127,000 a year. Mayer is said to have offered her a guaranteed salary of $250,000 a year.

### TRIANGLE HAS 8 MAY RELEASES

Triangle will release eight features during the coming month, including several of their stars. The first is William Desmond in "An Honest Man"; the second is "Mlle. Paulletta," with Wallace MacDonald and Claire Anderson; May 12 is the release date for "Her Decision," featuring Gloria Swanson, and for Roy Stewart in "Wolves of the Border." "The Loyalty of Taro-Sam," a Japanese-American drama, heads the May 19 program, and features Jack Livingston. William Desmond in "Old Hartwell's Cub" is on the same program. The last release of the month is "Old Loves for New," the Margery Wilson vehicle.

### TOM BRET RELEASES

The newly organized Tom Bret Enterprises announce the completion of the following two reel comedies featuring James Aubrey and Virginia Clark; "His Vinegar Bath," "Twin Bedrooms," "Why Not Marry," "Fun With the Family," "Measles Maniac" and "A Nut Sunday.

### GOLDWYN ENTERS FOREIGN FIELD

London representative for Goldwyn has sent word to the New York office that he has concluded arrangements with Oswald Stoll, well known in Europe, whereby the latter will distribute Goldwyn pictures throughout England, Ireland, Scotland and Wales.

### CHAPLIN FILM BREAKS RECORD

Charley Chaplin's first "million-dollar picture," entitled "A Dog's Life," played to over 16,000 people upon its first presentation at the Strand Theatre. Over 3,000, it is announced, were turned away.

### NEW FILM HOUSE READY MAY 1

Construction of the Symphony Theatre, upper Broadway's new palace of music and pictures which Kennedy Theatres, Inc., are building at Broadway and Ninety-fifth street, is being rushed and, unless unforeseen difficulties arise, it will throw its doors open to the public about the first week in May.

The Symphony management announces a departure in theatrical seating arrangement in that the new playhouse will have four hundred box seats, more perhaps than any other theatre in America. One-fourth of the total seating capacity has been set aside for patrons who prefer an exclusive seat, regardless of the extra cost.

The orchestra will consist of fifty musicians direct from the Metropolitan Opera House, and will be directed by Signor Carlo Ronchi, well-known European composer and conductor.

### THANHOUSER MAY RESUME

Despite the fact that W. E. Shellenberger, president of the Arrow Film Company and Treasurer of Thanhouser, would not substantiate the rumor that Thanhouser would resume motion picture production, reports were current last week to the effect that six big features would be produced by Thanhouser and released through Arrow Film Company.

### MORE STARS AID LOAN

Last Saturday afternoon at the Stage Women's Liberty Theatre, in front of the Public Library, was devoted to the appearance of screen stars who responded to the invitation of Adolph Zukor. Over $100,000 was raised through the efforts of Elsie Ferguson, Marguerite Clark, Alice Brady, Anita Loos and several other favorites.

### DORIS KENYON LEAVES

Doris Kenyon is fast completing work on the first of her own productions which is an adaptation of Mary Robert Rinehart's story, "The Street of the Seven Hearts." Director John O'Brien is making preparations for the transportation of the entire company to Virginia where exteriors will be taken.

### PATHÉ BUILDS NEW EXCHANGE

SEATTLE, April 22.—R. H. Allan, who has just joined the Pathé forces in the capacity of local exchange manager announces that work has begun on the Pathé building. The cost of construction amounts to over $10,000, and when completed will be one of the most artistic in the city.

### CONSTANCE TALMADGE FOR LEGIT

Rumor has it that several prominent theatrical producers have whispered enticing offers into the ears of Constance Talmadge. The offers she has received are as flattering as her numerous love letters, and the little star is seriously considering the bids.

### FAY TINCHER SIGNS WITH WORLD

Fay Tincher left for California last week after having signed contracts with World Pictures, whereby she will in the future appear solely under its management in a series of comedies. The first release is scheduled for May 1.

### UNIVERSAL GETS SOUTHERN HOME

ATLANTA, April 20.—William Olknow, southern representative for Universal, has leased the Odeon Theatre on behalf of his company for the showing of Universal features. The theatre will hereafter be known as the Tudor.

### F. I. L. M. CLUB HOLDS DINNER

The F. I. L. M. Club of New York will hold its much postponed beefsteak Wednesday, May 1. Many exhibitors have promised to attend and the affair is looked forward to with interest.

## ROBERT LIEBER ELECTED PRES. FIRST NAT'L

### ORGANIZATION TO BRANCH OUT

Robert Lieber, of Indianapolis, was elected to the presidency of the First National Exhibitors Circuit at the first annual meeting of the franchise holders of the organization held at the Hotel Astor, on April 17. Mr. Lieber operates the Circle Theatre, one of the largest and best appointed picture houses in Indianapolis and has been engaged in the distributing end of the film business, for the past twelve years.

As president of the First National Circuit he succeeds Sam. Rothapfel, who resigned the post several weeks ago. Walter Hays of Buffalo was elected to the new board of directors chosen at the meeting, as the representative of the State of New York. J. Von Herberg was chosen to succeed Fred Dahnken, as the Pacific coast representative.

Other directors chosen for the coming year were: E. H. Hulsey, of Dallas; Aaron Jones, of Chicago; T. L. Tally, of Los Angeles; Harry O. Schwalbe, of Philadelphia, and Robert Lieber of Indianapolis. The First National Circuit intends to branch out it is understood, and will increase its membership considerably in the near future.

Chaplin is already under contract to the First National and plans were formulated at the meeting it is said, that will result in one of the biggest of the female film stars signing an agreement to produce exclusively for the exhibitors organization, as soon as her present arrangement with one of the leading programs expires.

### FAIRBANKS SILENCED

CINCINNATI, O., April 21.—Douglas Fairbanks spent a few hours in this city on his way to French Lick, Ind., where he hopes to recuperate, he said, from the strain of his Liberty Loan speaking tour. The speech-making trip has been interrupted, Fairbanks explained, by the fact that he lost his voice. Fairbanks looked worried and it was the gossip around the foyers that the domestic tangle made public has not helped Fairbanks as a Liberty Loan speaker or as a movie idol.

### M. P. MAN CONVICTED

LOS ANGELES, April 20.—Robert Goldstein, producer of the motion picture play entitled "The Spirit of '76," was convicted here last week on a charge of violating the Espionage Act. Evidence had been heard for some weeks past but it was proved that German agents had backed the films and that certain scenes in the play were aimed at the British. Sentence has as yet not been passed.

### KELLERMAN FILM CENSORED

Stills of Annette Kellerman in her Fox production of "Queen of the Sea" are receiving the serious attention of Postoffice Inspector Harvey, who has hailed the Fox officials before him. The inspector claims that the lack of costume is shocking to the extreme and that mere frills and smiles are not legally recognized as respectable wearing apparel.

### NORTHRUP LEAVING COAST

Harry Northrup intends leaving the coast for a stay in New York. He is at present engaged in "The Hour of Gloom" in which Blanche Sweet is being featured. When this is completed he will return to Metro's eastern studios in the support of Edith Storey in "Yosemite."

### PERRETT SUES SELZNICK

Leonce Perrett, a motion picture director, filed two suits in the Supreme Court last week. The first was for $25,000 damages against Lewis J. Selznick. Perrett claimed that he owned stock in a motion picture company which Selznick bought out recently and refused to turn over securities to Perrett. The second action is against the Clara Kimball Young Corporation, which is charged with breaking a contract that it had made with Perrett. His services were terminated after a disagreement and he asks for $42,750 in payment for salary and damages.

### FILM MEN BLAME WHITMAN

The executives of the Allied Motion Picture Interest, who had charge of the bill permitting Sunday movies, have issued their report. It is signed by John Manheimer, Max Spiegel, and Frederick Elliot and states in substance that the bill was defeated because Governor Whitman had used his influence in the Senate and claims that the Governor's lieutenants were engaged in open lobbying in order to bring about the defeat of the measure.

### TRADE PAPER SUED FOR LIBEL

The United Picture Theatres, Inc., has sued the Chalmers Publishing Company, publishers of the *Moving Picture World*, for libel. The publication claimed that the trust fund of The United Picture Theatres did not exist, which the plaintiff claims is untrue, as a statement by an accounting firm testifies that 90 per cent of the trust fund is intact. The sum of $250,000 is demanded in payment for damage done by the alleged misrepresentation.

### HADLEY HAS FILM NOVELTY

Hopp Hadley, for many years identified with the music end of motion pictures, has commenced an innovation in this direction which he calls Cinema-Symphony. The picture without music is of the same order as other pictures but music is chosen to especially illustrate the action on the screen. Strauss' Domestic Symphony is his first subject and he has commenced work on a screen version of the story surrounding this picture.

### THEATRE WINS CITY SUIT

The William T. Keogh Amustment Corporation, owners of Loew's National Theatre, won a judgment for $13,760 in the Supreme Court last week. The suit was brought against the City of New York and the Interborough Rapid Transit Company for damages caused by the depreciation in rental and interference with the lighting arrangements caused by the emerging of the West Farms subway from underground to overhead.

### THEATRE HELPS BELGIANS

Manager A. L. Schackman, of the Eighty-first Street Theatre, was largely responsible for the money that was raised at his theatre the latter part of last week for the benefit of the homeless Belgian children. This was done in co-operation with Valentine Grant, star of "The Belgian," which picture was shown at the theatre at the time. Miss Grant appeared in person at several performances.

### WOODS WINS COURT DECISION

The Appellate Division of the Supreme Court last Friday reversed itself when it set aside the judgment which Lee A. Ochs was awarded against A. H. Woods for $5,209.64, which sum plaintiff claimed was owing to him for commission for leasing the Court Theatre, Brooklyn, and ordered a new trial of the suit.

### UNIVERSAL MEN BUY BONDS

The employees and the executives of the Universal Film Company have subscribed in excess of $500,000 to the Third Liberty Bond issue. This includes the subscriptions of the executives who will take about $50,000 worth.

# FILM FLASHES

The Rialto is this week celebrating its third anniversary.

Derwent Hall Caine is leaving this country to return to England.

"Lame Brains and Lunatics" is the name of the current Big V comedy.

Al Hall has again returned to the Fox fold and will resume juvenile roles.

Joseph Engel, treasurer of Metro, is in full charge of the Hollywood studio.

On May 19 Goldwyn will release Madge Kennedy in "The Fair Pretender."

Raymond McKee, star of "The Unbeliever," has joined the Navy Medical Corps.

A. B. Conkwright, has been engaged to support George Walsh in a Fox picture.

"The Trail of Yesterday," featuring Bert Lytell, will soon be released by Metro.

Joseph M. Schenck and wife, Norma Talmadge, have returned from Los Angeles.

The New York exchange of General Film will hereafter be located at 729 Seventh avenue.

Harry Carey has commenced work on another western picture, "The Three Bad Men."

Rupert Julian plays a detective role in the forthcoming production of "The Shadowed Man."

P. D. Lambert has taken charge of the Star Theatre at Aurora, Ill., succeeding Joseph Dicker.

Mary Maurice, Vitagraph mother, is recuperating at Port Chester, Pa., after a serious illness.

World Pictures has secured the rights to Horace Hazeltine's story, "The Appearance of Evil."

The American Film Co. has set May 6 as the release date for "Social Briars" with Mary Miles Minter.

The members of the Rivoli and Rialto orchestras have subscribed to $26,000 worth of Liberty Bonds.

Earle Williams is featured in the Blue Ribbon release for April 29 entitled "The Seal of Silence."

Enid Markey will return to the screen in the sequel to "Tarzan of the Apes," produced by National Film.

James J. Dunne, formerly assistant to Will Davis, will hereafter assist Albert Cappelini the Metro director.

Ralph Ince has agreed to direct Olga Petrova in three more pictures following "Patience Sparhawk."

Magnet Film Corp. will release the first of a series of Charlie Chaplin two reelers, "The Hula-Hula Dance," May 1.

Norma Talmadge interrupted work on "De Luxe Annie" long enough to subscribe to $200,000 worth of Liberty Bonds.

Charles Gerard has been cast for a leading role in the forthcoming Metro production of "The Demon," starring Edith Storey.

Arthur Guy Empey is seeking a captaincy in the former New York National Guard division stationed at Spartansburg, S. C.

General Manager Arthur Kane, of Select, made a flying trip to Buffalo last week to confer with Charles Rogers, local representative.

Francis Ford will make short subjects in addition to his feature program. These will be issued in series of six and will be shortly released.

Ernest Shipman, of 17 West Forty-fourth street, has been named as sales agent for the Francis Ford-Edna Emerson production, "Berlin via America."

Irene Vanbrugh an English actress, will make her screen debut in the leading role opposite Sir Johnstone Forbes-Robertson in "Masks and Faces."

John Bowers, playing in the support of June Elvidge, recently promised to love, cherish and respect Rita Heller, a New York girl with no screen relations.

Billy Edwards is featured in a Triangle two-reel comedy that has as yet been unnamed but is the work of Frank Condon the latest addition to the Triangle staff.

Harry David, associate manager and publicity director for the California Theatre, San Francisco, arrived in New York recently to confer with local producers.

Thomas Heffron is directing William Desmond in his Triangle version of "Old Hartwell's Cub." Mary Warren and Walt Whitman lead the supporting cast.

The cast that will support Viola Dana in her next Metro picture, "The Only Road," includes Casson Ferguson, Monte Blue, Paul Weigel, Marie Van Tussel and others.

Sydney Garrett, president of the Bengar Pictures has sold "The Garden of Allah" for Java. As president of J. Frank Brockliss, Inc., he has sold "Lest We Forget" and "Blue Jeans" to the North American Film Co. for Argentine.

Arthur F. Beck, president of the Sterling Picture Corp., will leave this week for Chicago to confer with R. C. Cropper, western district manager regarding the handling of several contemplated pictures.

Triangle will shortly release "The Moss Back" with Pauline Stark and William Mong in the leading roles. Margery Wilson and Lee Hill are featured in "Old Loves for New" scheduled for May release.

Frank Hall has just acquired two features for the U. S. Exhibitors Circuit. These are "Men," a six-reel drama, featuring Charlotte Walker and Gertrude McCoy, and "The Crucible of Life," another drama.

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# FEATURE FILM REVIEWS

## "THE MARRIAGE LIE"

**Bluebird. Five Reels**

**Cast**

*Eileen Orton* ..... *Carmel Meyers*
*Douglas Seward* ..... *Kenneth Harlan*
*Terence Craver* ..... *Harry Carter*
*"Parson" Dye* ..... *William Quinn*
*Jim Orton* ..... *Joe Girard*

**Story**—Dramatic. By Blair Hall. Directed by Stuart Paton. Featuring Carmel Meyers.

**Remarks**

True, indeed, it is that there is many a slip 'twixt cup and lip—in other words, a good story does not necessarily make a good scenario. The story is an interesting, and perhaps exciting one, but it wearies on the five-reel road.

A young engineer cannot obtain a certain position unless he is married. He borrows a wife, falls in love with her and actually does wind up in her arms. This is the story, and it can be told in few or in many paragraphs, just as it is told in five reels, three of which could be discarded, without any serious loss to the merit of the picture.

Carmel Meyers, as the impersonating wife and, later, as the blushing bride, does credit to her role. Kenneth Harlan, to our way of thinking, was not made for hero parts. There is a certain sneer that lurks in his face that could be used to advantage in villainous roles. The role that Harry Carter portrays, that of a successful business man who is a voluptuary, is a hardly possible one, for one who has so marked a weakness for women cannot become a top-notcher. The rest of the cast are only incidental.

**Box Office Value**

Two days.

## "A BACHELOR'S CHILDREN"

**Vitagraph. Five Reels**

**Cast**

*Hugh Jordan* ..... *Harry Morey*
*Mrs. Beaumont* ..... *Florence Deshron*
*Larry Kendall* ..... *Denton Vane*
*Penelope Winthrop* ..... *Alice Terry*
*"Whiskers" O'Brien* ..... *William Shea*
*Mrs. Clancey* ..... *Jessie Stevens*

**Story**—Dramatic. By William A. Lathrop. Directed by Paul Scardou. Featuring Harry Morey.

**Remarks**

There can be no question but that the technic of the moving picture industry has developed, but, as far as the story is concerned, it almost seems as if it has retrogressed. This picture is a case in point. A plot that could conveniently fit two or three reels of film is stretched to the breaking point.

A rough Westerner inherits the estate of his uncle, who had obtained his wealth by means of robbing another. The latter is survived by three children, one a young lady, the others small children. The oldest seeks reparation at the hands of the heir—and finds it. By mutual consent, they decide to share the estate together as man and wife. Before this point is reached, a strained attempt is made to inject some excitement, but it remains an attempt. The Western scenes, at the beginning of the picture, fall flat, and Harry Morey, on a horse, is a pathetic figure. Alice Terry, as the girl, is pleasing, and rightfully should be featured in a picture where her abilities would be utilized to better advantage.

**Box Office Value**

Two days.

## "THE TIGER MAN"

**Artcraft. Five Reels**

**Cast**

*Hawk Parsons* ..... *William S. Hart*
*Ruth Ingram* ..... *Jane Novak*
*Connor Moore, Indian agent* ..... *Milton Ross*
*Rev. Luke Ingram* ..... *Robert Lawrence*
*Sandy Martin, sheriff* ..... *Charles K. French*

**Story**—Western drama. By J. G. Hawks. Directed by William S. Hart. Featuring William S. Hart.

**Remarks**

"The Tiger Man" tells a story of the early fifties, when the gold fever drew thousands to the West, and the plains were infested with desperadoes. Hawk Parsons, the tiger, is one of the worst of this class. He has just escaped from jail, and meets a little emigrant party who are dying from thirst on the Bad Lands of New Mexico. He is attracted by the physical charms of the wife of a young Indian missionary with the party, and supplies water. Later he carries the young woman away with him. The goodness and purity of the girl awakens the man in the outlaw, and he returns her to the arms of her husband, and then surrenders himself to justice.

It is an ideal Hart picture, full of thrills and suspense, and gives that actor excellent opportunity to do his best work. The acting of the star's support is capital, and the direction and photography are up to the high standard of the Artcraft pictures.

**Box Office Value**

Full run.

## "THE LAW OF THE GREAT NORTHWEST"

**Triangle. Five Reels**

**Cast**

*Jamison* ..... *Will Jeffries*
*Murin* ..... *Eugene Corey*
*Sinclair* ..... *William Dyer*
*Brennen* ..... *Louis Durham*
*Petain* ..... *William V. Mong*
*Marie* ..... *Margery Wilson*
*Priest* ..... *J. P. Wild*

**Story**—Comedy-drama. By Ralph Westfall. Directed by Raymond Wells. Featuring Margery Wilson.

**Remarks**

Beards and whiskers are plentiful in this tale of distant Canada. A trader is ensnared by a village bully, so that said bully may more easily force the former's daughter to become his wife. His plans, very naturally, fail, and the girl returns to her old love—a sympathetic, but aggressive youth.

The story is well balanced and provides some exciting scenes. Margery Wilson does well in her role. She is a talented young lady, with very enticing features.

The exteriors are well chosen, but there is no reason for so many close-ups of the various characters. The actions and thoughts of the actors can be surmised without the necessity of a close-up of some one lighting a match or shaking hands.

**Box Office Value**

Three days.

## "UP THE ROAD WITH SALLIE"

**Select. Five Reels**

**Cast**

*Sallie Waters* ..... *Constance Talmadge*
*Martha Cabot* ..... *Kate Toncray*
*Joshua Cabot, 2nd, alias Smith Jones,* *Norman Kerry*
*John Henderson, alias John Johnson,* *Thomas H. Persse*
*Richard Cabot* ..... *M. B. Paanakker*

**Story**—Comedy-drama. By Frances Sterret. Directed by William Taylor. Featuring Constance Talmadge.

**Remarks**

Constance Talmadge upholds, if not strengthens, the worthy reputation of her house. Possessing amiable features and bright and cheery personality, she has reached that stage where the story does not matter to any appreciable extent.

Sallie's uncle dies, and to relieve her aunt, she kidnaps her for a joy ride. They meet two men, and together they form two very congenial couples. The plot thickens when each suspects the other of being a thief. The aunt's house has been robbed, and the younger of the two men has a signet with the initials of the family. It turns out that he is the long lost son, and he embraces Sallie, while his older friend finds the aunt even more interesting.

Miss Talmadge, as Sallie, is a sure winner. She acts with spirit and with sufficient gayety to sustain interest in the picture. The rest of the cast are all suitable to the occasion and lend a helping hand to the youthful star.

**Box Office Value**

Three days.

## "A MOTHER'S SECRET"

**Bluebird. Five Reels**

**Cast**

*Angela* ..... *Ella Hall*
*Mrs. Eldone* ..... *Mary Mirsch*
*Capt. Eldone* ..... *T. C. Crittenden*
*"Mammy"* ..... *Mrs. L. C. Harris*
*Howard Grey* ..... *Emory Johnson*
*Rose Marie* ..... *Grace McLean*

**Story**—Dramatic. By Lois Zellner. Directed by Douglass Gerard. Featuring Ella Hall.

**Remarks**

Lady Eldone, wife of a lost captain in the British army, throws out her net to entrap a rich young man. Her daughter, a young lady of eighteen, unexpectedly arrives on the scene, much to the discomfort of Lady Eldone, who has kept the fact that she has a daughter from her friends. The girl, however, is madly loved by the man who Lady Eldone thinks she has won. The lost captain turns up at this point, and the daughter's happy dreams come true.

Around this is built a few battle scenes, and some filmsy business about a machine gun, but the story is of the usual order, and the acting is commonplace. The battle scenes are well staged, but the camouflage employed is too obvious. Ella Hall, as the daughter, is a spirited actress who, unfortunately, cannot measure up to the requirements of full-fledged star. She lacks both personal appearance and ability, but she is a good satellite—shining by reflection.

**Box Office Value**

Two days.

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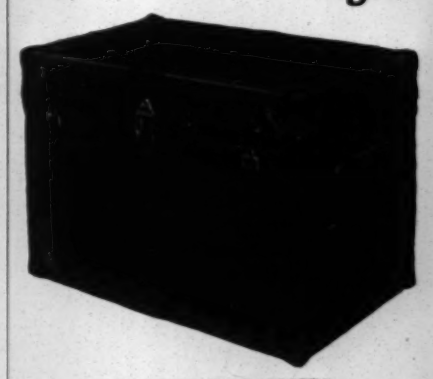

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